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ABSTRACT

"WATESOL" is an acronym for "Washington Area Teachers of English To Speakers of Other Languages." This document consists of the only three issues of the "WATESOL Journal" published from 1989 through 1994. Fall 1989 includes: (1) "The Visual Voices of Nonverbal Films" (Salvatore J. Parlato); (2) "Literature for International Students" (Anca M. Nemoianu and Julia S. Romano); (3) "Male and Female Japanese Students" (Christine F. Meloni); (4) "The Influence of Teaching on Students' Self Correction" (Maria Helena Donahue); (5) "Creating a Precourse to Develop Academic Competence" (H. Doug Adamson, Melissa Allen, and Phyllis P. Duryee). Spring 1991 issue includes: (1) "Children's Literature for LEP Students, Ages 9-14" (Betty Ansin Smallwood); (2) "Portable Mini-Centers for the Elementary ESL Classroom" (Mary Lou Kulsick and Pat Robinson); (3) "Shakespeare Made Simple" (Susan Lewis English); (4) "The Fail-Safe Micro Research Paper" (Mary Anne Saunders); (5) "Conferencing with ESL Students" (Nancy Hayward). Fall 1994 issue includes: (1) "Four Sure-Fire Fillers" (Pam Monder); (2) "Put the...On the..." (Les Greenblatt); (3) "Who?" (Les Greenblatt); (4) "Realia and American Culture" (Melissa Hess and Sandy Sklarew); (5) "Static Images: Creating Colorful Classrooms for Temporary Purposes" (Shirley Thompson); (6) "Electronic Feedback: Responding to Student Writing On-Line" (Ron Corio); (7) "Storytelling: Authentic Learning from the Heart" (Joan Leotta); (8) "Classroom Implications of Krashen's Writing Theory: The Use of the Double-Entry Journal" (Carroll Fox); (9) "Teacher-Centered Versus Child-Centered Approaches in English Instruction" (Nobuhiko Akamatsu); (10) "A Whole Language-Process Writing Model for Production of a Multicultural Text by ESL Students" (Henry J. Amador). (NAV)

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WASHINGTON AREA TEACHERS OF ENGLISH
TO SPEAKERS OF OTHER LANGUAGES

(WATESOL)

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Fall 1989

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Message From Editor

Welcome to the first issue of the *WATESOL Journal*. Our hope is that this journal will serve as a forum for the work of WATESOL members, reaching a wider audience than is possible through presentations at the local conventions. In keeping with the emphasis of the journal, on teaching techniques and teacher-conducted research, this first issue contains two articles which suggest successful teaching materials and methodologies and three articles which present the results of classroom research. The issue concludes with five book reviews, a feature we hope to continue in the succeeding issues of the journal. We encourage you not only to benefit from the articles written by fellow WATESOL members, but also to allow others to benefit from your work, by contributing to the future issues of the journal.

We would also like to take this opportunity to extend our sincere thanks to the members of the WATESOL Executive Board, especially Terry O'Donnell, the current president, for their unfailing support and encouragement.

Christine Meloni
Ellen Haack

The Visual Voices of Nonverbal Films

Salvatore J. Parlato

Films without words are a staple of deaf education and, because free from pre-determined language or interest levels, are especially suitable for ESL. With* Red Balloon *as its model, this article provides a rationale, utilization suggestions, a source for further reference, plus a mini-filmography of fifteen short nonverbal titles.

Salvatore Parlato, formerly of Montgomery County, teaches in the Greece (NY) Schools near Rochester. He has served as consultant for the WHO Nonverbal Communication Project.

The class is fairly typical: Kimleng, Shawali, Diep, Sita, Cheuth, and fifteen other refugee adults. All of them are intelligent; each of them is motivated; every one of them is eager to master the mysteries of the English language en route to entering the American workplace. How can students like these be reached? One answer may be by borrowing from deaf education where the use of nonverbal films is an accepted staple of instruction.

How can a film without words help anyone teach words? The answer, briefly, is by providing the stimuli for language that viewers themselves can generate. This flexibility of format can free both teacher and students from the pre-determined vocabulary limitations that are, unfortunately, built into most video/film programs.

"Nonverbals" isn't just a fancy new term for old-fashioned black-and-white silent movies. Unlike those Chaplinesque nickelodeon flicks, nonverbals do include sound, but they don't use their soundtracks to produce the rat-tat-tat of word-packed dialogue. Instead, this wordless medium employs sound as sound, that is, in the form of rustling branches, grinding machinery, animal calls, mood music, or even snatches of conversation — in other words, ambient audio that's directly related to the on-screen activity.

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Aside from that minimal aural aid, there's precious little noise pollution to intrude upon the message of the moving image. Nonverbal media let the visuals tell the story.

These talk-free media aren't really meant for hearing-impaired persons. Films without words, although useful with deaf learners, are actually designed for hearing viewers. The best evidence for this paradox is the prototype of them all, namely, *The Red Balloon*. This international favorite is a photographic fantasy about a Parisian boy whose inflatable toy becomes not only a companion, but truly a friend in need against a bunch of after-school bullies. Produced in France more than thirty years ago, *The Red Balloon* proves three major points about good non-narrated pictures: (1) they over-ride the usual cultural boundaries; (2) they don't show their age; and (3) they appeal to more than one age level.

Utilization

How does one go about using a nonverbal film in the ESL classroom? Begin by showing the film. This should be strictly introductory and unstructured, giving the storyline a chance to create its own impact. This "hands off" approach allows the magic of movies to take viewers out of their every day lives and into a new experience that everybody (teacher included) can share — equally and simultaneously.

Next, schedule permitting, show the film again. This time, though, call out questions during key scenes. In fact, do something really daring by encouraging what is normally taboo while watching a movie: TALKING. But talk about what's happening on screen. That's one of the ways nonverbals can liberate audiences from the tyranny of canned third-party narration, allowing teacher and students to provide their own commentary. The class controls the choice of vocabulary and concept.

Then, use focused data-specific questions to generate post-showing discussion. For example: "Where did this story take place: in the US? in England? in France?" *(HOW DO YOU KNOW?)* Or: "When did it happen: this year? a few years ago? fifty years ago? " *(HOW DO YOU KNOW?)* Or again: "How old was the boy in the movie?" *(HOW DO YOU KNOW?)* "Was he happy or sad?" *(HOW DO YOU KNOW?)* "What was his problem?" *(HOW DO YOU KNOW?)* From this relatively directed follow-up can be gained a sense of student comprehension, while helping to gauge just how much language a given group can produce in describing the on-screen action.

Sources

Don't neglect the Charlie Chaplins, Buster Keatons, and Laurel-and-Hardys. ESL/EFL instructors the world over find these silent gems useful. But that genre does contain cultural limitations that may hamper the achievement of more universal objectives. Besides, there are literally hundreds of other Red Balloons that are just as valid and just as versatile. In fact, a 1973 reference book (*Films — Too Good for*

Words; Parlato, out of print) itemizes 1000 of them. And in the last 16 years, at least another thousand equivalent titles have been released. But, as a starting point, begin with *Red Balloon* (34 min., Color, 1956). Or choose from the listing below. The descriptions are minimal but factual enough to serve as a preliminary "shopping list" when browsing through the various video/film directories. A word of warning, though: non-narrated productions aren't always catalogued as such, and so, to identify them, some extra scrutiny may be necessary.

- ***Ah ... We Humans*** (11 min., 1980, West Germany/Benchmark Films) Animated satire on the universal foibles of humanity.
- ***Blue Dashiki*** (14 min., 1969, United States/Encyclopedia Britannica) Inner-city boy works hard to buy a prized African robe.
- ***Boarded Window*** (17 1/2 min., 1974, United States/Perspective) Bierce's open-ended horror story, set in frontier America.
- ***Cosmic Zoom*** (8 min., 1968, animated, Canada/McGraw-Hill) Simulated trip to the inner body and outer universe.
- ***David*** (10 min., 1977, United States/Phoenix) The true story of a police error that kills a deaf youth.
- ***Fable*** (18 1/2 min., 1972, United States/Xerox-Guidance Association) Marceau's pantomime of fences becoming a self-made prison.
- ***Joseph Schultz*** (13 min., 1973, Yugoslavia/Wombat) True story of a Nazi executed for refusing to kill civilians.
- ***La Vita*** (7 min., 1967, animated, Italy/Films Inc) The sporadic joys within Western industrialized life.
- ***Neighbors*** (8 min., 1952, National Film Board of Canada) Ugly backyard dispute over — of all things — a flower.
- ***Occurrence at Owl Creek Bridge*** (27 min., B&W, 1962, France/FI) The pre-death fantasies of a Civil War spy; Bierce.
- ***Piñata*** (24 min., 1976, Mar/Chuck) Mexican boy's faith and perseverance are rewarded.
- ***Solo*** (14 min., 1971, United States/Pyramid) The achievement and danger of mountain-climbing alone.
- ***Teamwork*** (12 min., 1980, animated, China/FilmFair) Folktale humorously shows the importance of cooperation.
- ***Whazzat?*** (10 min., 1975, animated, Hungary/Encyclopedia Britannica) Indian fable of six blind men describing an elephant.
- ***Walking*** (5 min., 1970, animated, Canada/Learning Corporation) Interprets the differences we display when on foot.

Notice the copyright dates on these selections. They're not very recent but are tried, tested, and true. Their content and their creativity keep them as valid as on the day of their release. But if vintage is important — and in the area of teacher-training it is — the newly formed TESOL Video SIG is an excellent way of assuring "state of the art" techniques and technology. (For further information contact Susan Stempleski, Hunter College IELI, Room 1025 East, 695 Park Avenue, New York, NY 10021; telephone 212 772-4290).

Conclusion

"What strange creatures we are," mused the mother of a deaf child, "who think nothing is real if there isn't a word for it." That thought could explain the natural inhibition that some ESOL'ers may feel about using an a-lingual medium. But then, others among us may adhere to E.F. Schumacher's claim that "Less is more." Whichever theory is invoked, there's a wealth of word-free/word-inducing wonders awaiting a world of Kimlengs, Shawalis, Dieps, Sitas, and Cheuths!

Literature for International Students

Anca M. Nemoianu and Julia S. Romano

***Within the framework of a renewed interest in the role of literature in the ESL curriculum, this article presents a syllabus for an introductory American literature course, the pedagogical approach behind it, and an account of how students constructed the meaning of Eudora Welty's* A Worn Path.**

Anca M. Nemoianu is Director of the Intensive English Program at the Catholic University of America.

Julia S. Romano teaches ESL at the Catholic University of America and The George Washington University.

In the past decade we have witnessed an increasing concern with the role of literature in the ESL curriculum, as can be seen in a number of articles which examine the issue, acknowledge the paucity of empirical and pedagogical research in the area, and offer a variety of linguistic and cultural arguments for introducing good literature in the ESL classroom, along with specific advice on methods of presenting literature to non-native speakers of English (e.g., Marckwardt, 1978; Povey, 1979; Widdowson, 1982; McKay, 1982; Gajdusek, 1988; Oster, 1989). The lexical and structural complexity of literary expression, the linguistic varieties spoken by the characters who inhabit fictional worlds, whose language very often departs from the standard grammatical forms taught in language classes, as well as the wealth of cultural detail and historical allusion, at one time arguments which kept literature away from most ESL learners, are now among the very reasons for reconsidering the status of literature in the ESL curriculum for college students. Just as appropriate input for developing oral-aural skills and knowledge of cultural contexts is the language spoken all around the learners, literature can provide them with a genuine linguistic input for developing additional registers, both in the oral and written modes, and for reaching deeper into the second culture. The functions of literature do not stop here. To paraphrase

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Umberto Eco (1979), fiction also helps cultivate such abilities as perceptual alertness, rapid construction of hypotheses, moral sophistication, and value awareness. But maybe its most important function is that of allowing readers, whether they are from the same cultural and linguistic background as the literary text or not, to experience that pleasure associated with the discovery of another world — the literary experience.

Once the value of introducing literature to international students has been established, the question usually asked in this context of inquiry becomes "How can literature be used in the ESL class?" — a question that presupposes a view of literature as a means rather than an end (Povey, 1979). This article, the result of our ongoing work in designing an appropriate syllabus, teaching materials, and methods for an introductory literature class geared toward international undergraduate students, is an attempt to offer at least a partial answer to this question from a slightly different perspective. We start from the assumption that the role of literature in the ESL classroom is two-fold: it is primarily an end in itself (i.e., the discovery of new worlds, with the beliefs and values governing them, and the enjoyment of the process of discovery), and only secondarily a means for further linguistic development (i.e., the growth of reading vocabulary and comprehension, as well as the improvement of writing ability.)

This assumption, on which we base our pedagogical practice, needs to be further emphasized and clarified in order to avoid at least three types of fallacies that may interfere with the teaching of literature to non-native speakers of English. First, literature can be and often is turned into raw material for grammatical analysis and vocabulary drills to the extent that the meaning and the experience associated with its discovery are completely missed. In the absence of an actively constructed meaning, there is little hope for language development or, to quote Bradford Arthur, "If literature is to provide a useful vehicle for the teaching of second language skills, it must first succeed as a literary experience," (1968, p. 203). The so-called "intensive reading" practices in many ESL settings (e.g., Wilcoxon, 1988) are examples of this linguistic fallacy.

Furthermore, when the literary experience is the explicit aim of the ESL class, there is the danger of underestimating the linguistic and cultural load of the literary material and, consequently, of blaming the failed experiment on the students' lack of interest or even dread of literature — the literary fallacy. Finally, the third fallacy combines the first two and leads to the creation of simplified, bowdlerized fiction, which accommodates a certain level of proficiency in the target language and at the same time expects a literary experience not unlike that produced by the original. While simplified classics have a role in the ESL curriculum at certain levels of proficiency, it is unreasonable to treat them as more than what they actually are: the re-telling of an

interesting plot in the same medium, albeit impoverished, as the original story. The introduction of literature *qua* literature can become the focus of study for college students only when they have reached an advanced level of proficiency in the second language.

The population for whom our course is designed consists of freshman non-native speakers of English, most of whom are pursuing an undergraduate degree in scientific and technical fields, and therefore, very frequently this is their only exposure to literature in their entire academic career. They come from a variety of linguistic and cultural backgrounds and have been promoted from language training to full-time academic work. At the advanced level of proficiency in ESL, they are required to take a credit-bearing sequence of two English classes: an advanced composition class and an introduction to literature.

The remainder of the article will be divided as follows:

(a) a presentation of the syllabus design for an introduction to literature class

(b) a discussion of the pedagogical approach

(c) a narrative account of a specific literary experience

A Syllabus Design

While the main purpose of the course *Introduction to Literature for International Students* is stated in its very title, the syllabus was designed with several specific objectives in mind, dictated by the fact that, as mentioned before, it is for most students the only literature course that they will ever take, and that, much more than their counterparts who speak English natively, the international students are still struggling to understand the culture and civilization of the country where they have chosen to pursue their academic studies. To begin with, the scope of the class is limited to American literature and, within that area, the course aims to achieve the following main objectives:

(1) exposure to three different literary genres (short story, poetry, and drama)

(2) introduction of a sense of literary history, by including authors from the 19th and 20th centuries and from different geographic areas within the U.S.

(3) presentation of a variety of literary forms within the three genres (e.g., short stories with different types of narrators and points of view, varied verse forms, etc.)

(4) introduction to various themes, but also to similar themes treated differently, which can form the basis for comparisons within and across genres (e.g., the theme of death treated by two short story writers or a poet and a prose writer)

(5) familiarization with basic elements of literary composition (e.g., plot, symbol, character, etc.) in the context of complete (rather than excerpted) texts

The secondary objectives, those of further linguistic development and of deeper cultural understanding, were not primarily used in the syllabus design and choice of materials, but rather in the choice of approach to be used in the classroom.

In addition to the main objectives stated above, the design of the syllabus was further shaped by the time constraints: the duration of 14 weeks (an academic semester), with a total of three contact hours per week.

Thus, the basic syllabus contains three units, corresponding to the three literary genres, with transition sessions from one unit to the next. Each unit covers 4–5 weeks, and each week is devoted to one author. The authors are introduced in the chronological order of their date of birth, with the exception of the transition sessions, where the emphasis switches to commonalties between genres.

More precisely, the transition between fiction and poetry can be made with narrative poems from both the 19th and 20th centuries (e.g., Poe's "Annabel Lee" and Cummings, "All in Green Went My Love Riding"), and that between poetry and drama with a dramatic monologue (e.g., Frost's "Mending Wall").

As far as the actual choices of authors and text are concerned, it is advisable that some room for flexibility and variation be left to the individual teacher. Thus, one year the short story unit could include Poe, Twain, Faulkner, Updike, and Welty, and the next year Faulkner could be replaced by Hemingway, Updike by Steinbeck, and Welty by O'Connor — the possibilities for variation are practically endless as long as the main objectives are not lost in the process of selection.

Finally, we only wish we could recommend a few appropriate anthologies, textbooks to be used in the type of class we are discussing here. In the absence of such a text, we have used several "Introduction to Literature" texts designed for native speakers, out of which the class could only use a small selection. These rather voluminous anthologies cover more British than American fiction and poetry, while most of the plays are translations from ancient Greeks or Scandinavian realists. The selections from the anthologies need to be heavily supplemented by handouts with texts that are not available in the anthology, as well as other materials provided by the teacher and students, which are meant to bring about as complete a literary experience as possible. Examples of such materials will be given in the next section, which is an account of the pedagogical approach used in introducing international students to American literature.

A Discovery Approach

Central to our work of introducing non-native speakers of English to American literature is the understanding that reading is an interactive process between the properties of the text and the knowledge the reader brings to the reading of the text. The recently resurrected models of human information processing and of reading as a particular case of information processing, formulated almost simultaneously in several domains of inquiry, emphasize the interactive aspect of knowledge as well as the dynamic character of interpretation.

Within such a framework, reading becomes an infinitely complex process involving simultaneous analyses from the lowest level of the text (i.e., the visual level) to higher and more comprehensive levels of meaning, intertwined with hypotheses about the text, confirmed or refuted after further reading.

Our approach is precisely that of bringing students closer to reaching that goal of reading, that is, of actively constructing the meaning of literary texts out of the interplay between text characteristics and the readers' linguistic knowledge, expectations, and knowledge about the world. We start from the premise that, while our students may not have all the background knowledge necessary for the interpretation of the literary texts, they bring to the classroom a wealth of knowledge, maturity, and experience, and that, with the careful guidance of a teacher-informant, they can collaboratively reach an adequate "reading" of the texts. As Gajdusek states in the conclusion to her recent article on the "wider use of literature" in the ESL classroom, "Unless we structure the classroom experience so as to make the students discover what is there, we are not really teaching literature — or anything else — in ESL." (1988, p. 254)

The activities derived from such an approach consist of homework assignments and extensive in-class discussion, in conjunction with repeated readings of the literary text under consideration, which are meant to reveal an ever more complex understanding of literature. While the teacher continues to guide the students' activities throughout the semester, her/his part in the activities decreases as the students advance within a unit, with the exception of the review and the transition sessions.

The study of each author involves a variety of pre-reading and post-reading activities. Among some of the pre-reading activities are:

(a) a biographical introduction of the author of the text, prepared and presented by a student, according to specific guidelines, and supported by materials such as pictures of the author and volumes by the writer under study

(b) questions about potentially problematic information that might interfere with the students' understanding of the text

(c) some background historical and geographic information in order to place the author and the work in their appropriate contexts

(d) a list of key vocabulary items to guide the first reading of each text

Instead of having the teacher give glosses for the unfamiliar vocabulary, the students are asked to look up the unfamiliar words in the dictionary before reading the text, as homework assignments. Another homework assignment is a written account of their "first impression" of the literary work. Finally, they are encouraged to read the text at least one more time and record whether their understanding of the text changed from the first reading to the second.

The post-reading activities include a discussion that may start with a sample of the students' written first impression and will lead to establishing the factual details of the text: in the case of short stories and drama, the four *wh*-questions about place, time, characters, and action (cf. Gajdusek, 1988), and in the case of poems their literal meaning, a sort of "translation into prose." From the literal meaning the discussion moves on to an analysis of the thematic content and style of the literary text with the help of carefully planned questions and pointers which require answers supported by the text; in fact, several interpretations can sometimes be accepted, as long as the text does not reject them, and frequently the students contribute parts of very plausible interpretations of a text.

It is during the analysis of the stylistic features that concepts about literary composition can be introduced, but always only as they relate to the relevant context, and with specific examples from the literary works analyzed up to that point in the course. Finally, where available, a recording with the writer — or actors — reading the text or parts thereof and a homework assignment using the literary text as a "pretext" for writing would further enrich the literary experience.

Naturally, the various activities mentioned here will vary from class to class, depending to a large extent on the degree to which the students come to class prepared for discussion. However, our experience has told us that once the students realize the joy of discovering the meaning of a literary text that seemed quite impenetrable at first, they will come back prepared for more such literary experiences. The following section is a detailed account of a specific literary experience as it unfolded in a unit dedicated to Eudora Welty.

A Literary Experience

The emphasis in this section will be placed on a step-by-step construction of the meaning of one short story — Eudora Welty's "A Worn Path" (in Landy, 1988). This story tells of an elderly black woman's journey from far out in the uncharted country of the Old Natchez Trace into the city of Natchez in order to get medicine for her ailing grandson.

This is the short story sometimes used as the model at the beginning of the short story unit. It will be remembered that Eudora Welty writes especially of her native Mississippi, and frequently her characters use their typical Southern vernacular; these facts were revealed in the biographical sketch that preceded the reading of the story.

Another pre-reading activity asked the students to talk about their knowledge and views of rural life since it was thought that the setting and the main character might constitute a potential cultural hazard, especially for those city dwellers present. However, this did not seem to be the case. The vocabulary assignment included a search for specific words representative of six semantic fields: (1) time; (2) colors; (3) religion; (4) nature (plants, animals); (5) young vs. old; (6) life vs. death. Words of movement could reasonably have been included except that it was expected that the students should be able to infer from the title and the discussion that a "journey" was involved, and they did. A French speaker pointed out that this English word was derived from the French word for "day" and that, of course, the "journey" did, indeed, last a day.

Having listed "time" as the first category, it became very apparent to the students that the first sentence — "It was December — a bright frozen day in the early morning." (p.88) — gave not only the time of year, but also the time of day. It was interesting to note that although each vocabulary category was intermixed with all the others in the text itself, the students were able to realize that the words that they had been asked to identify literally "jumped right off the page" at them. For example, "colors" was the second category, and it was not long before the students had identified a lot of reds, silvers, and greens. After having looked carefully at time, Christmas — not just December — became obvious. From there, the lady who knelt to tie Phoenix's shoes (after having put down her red, green and silver packages) seemed actually to become a supplicant to the old lady. At this point, one student called old Phoenix "saintly." Enter religion into the picture and with it a discussion of symbols and the Christian symbolism in the story.

From the identification of "nature" words, students became aware of the presence of birds, especially as they may be related to religious concepts. For example, the bird which flew over Old Phoenix as she was picking up the hunter's nickel was thought by one student to be the Holy Spirit. At that point, Phoenix's comment to herself was, "God watchin' me the whole time." (p. 92)

It also seemed significant to them that the only character who was identified by name was "(the)...old Negro," Phoenix Jackson. Not all of the students were acquainted with the myth of the phoenix, but some of them knew enough of it to explain — albeit superficially — what was involved in the old Egyptian myth of the bird who immolated himself upon his nest, only to rise again from his own ashes. They also observed how other elements of characterization point to "Aunt Phoenix" who,

despite her lack of education and funds, was a person superior to any other character in the story for her dedication and sacrifice. When Old Phoenix insisted to the hunter that she had to continue her journey, the students "felt" her courage as she never flinched, stood her ground, and went on her way. This incident was clearly noted as an example of her lack of fear, as well as of her altruism in serving her young grandson. They became equally aware of a certain callous lack of concern on the part of the receptionist and even the nurse in spite of the fact that the latter did offer her a few pennies because "It's Christmas time, Grandma." (p. 94)

Next, with the vocabulary items as stepping stones, setting and action were discussed. When speaking of setting, students were quick to note that when and where the writer herself actually lives became especially crucial to understanding. Some factual background information had to be provided to those students who were not aware of the status of Blacks in the South at the time of the story. They were quick to infer the overall time of the story (not just the year and day as already pinpointed) from Phoenix's very words, "...I was too old at the Surrender." (p. 94)

As far as conflict was concerned, it was observed that Phoenix's contacts with both nature and humans seemed to represent some kind of conflict (something or someone to keep her from successfully completing her mission to get the "soothing medicine"), with the one notable exception — the nice lady who seems to become a supplicant. They especially noted the inherent cruelty of the hunter, in spite of his seeming desire to help, when he told her to go home and she would suffer no harm. This bit of unsolicited advice was offered after he had threatened the old lady with a shotgun.

Recognition of the conflict led the students directly to the theme, which was identified here by the students as self-sacrifice for another. They also expanded on that theme by adding the idea of old age rejuvenating itself through dedication to youth, thus emphasizing the "Phoenix theme."

The identification of the climax involved finding the exact words where the turning point leading to the resolution of the story occurs. In one section of the class, this was done as a homework assignment. In another section this exercise led to a lively discussion, which helped the students to clarify their thoughts by deciding whether or not they were in agreement with their classmates regarding the climax (see Gajdusek, 1988, for activities involving the identification of the climax). Below are some examples of climax identification by students:

> The climax appears when she enters the doctor office. This is the point where the purpose of her trip is told. It shows her care and love for the little boy. (Chinese student)

> ...it was the town which had the medicine for her grandchild. When she reaches the town, there is a sigh of relief because we know that this is where salvation lay. (Italian student)

> "She doesn t come for herself — she has a little grandson." This quote explains why Grandma Phoenix has made her long journey. (Polish student)

> "Old Phoenix held the bottle close to her eyes..." I think this is the turning point in Grandma Phoenix's trip. She gets more tired and excited getting close to the hospital, and there she gets the medicine." (Korean student)

Finally, Welty's style was highlighted by playing a recording of the author reading "A Worn Path." Therefore, with the help of biographical information, pictures of the author, excerpts from her autobiographical account in *One Writer's Beginnings*, a collaborative interpretation of the story, and a recording of Eudora Welty reading the very story that had been analyzed, the students had as complete a literary experience as the duration and objectives of the course permitted. Frequently, throughout the short story unit and even into the poetry unit, they referred back to the various aspects of Welty's story and established comparisons with confidence.

The interpretations of the various literary texts "constructed" by the students in collaboration with the teacher are by no means exhaustive. However, they are spontaneous, based on careful, close, and repeated readings, rather than on "received" interpretations from literary criticism or prescriptions from the teacher. In addition, each short story introduces new concepts and elements of composition and reinforces old ones — with each author and literary work the students' perspective is broadened.

Aside from being consistent with what reading comprehension is all about, such an approach contributes, we believe, to building confidence in the students' abilities to construct meaning for themselves, rather than depending upon what someone else — critic or teacher —has told them. Indeed, quite a few of the students declare at the end of the class that they have gained much more than simply skills and information, namely, they have developed a desire to continue reading literature.

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Male & Female Japanese Students

Christine F. Meloni

This article reports the results of a questionnaire administered to 96 Japanese students studying in universities in the United States. The purpose of the questionnaire was to determine the students' perceptions of their ability to use English in the classroom setting. These results may enable ESL/EFL instructors to become more sensitive to the needs of Japanese students in their classes.

Christine Meloni is Assistant Professor in the English for International Students Program at The George Washington University.

The number of students from East Asia coming to study in US universities is steadily increasing. How well prepared are these students to participate in the academic life of their universities? In particular, are their English language skills adequate? How do these students themselves perceive their English language proficiency?

The purpose of the study discussed below was to determine the perceptions Japanese students have of their English proficiency and what their areas of difficulty are. With data of this kind we can be more sensitive to these students and meet their needs more effectively in the EFL classroom.

PROCEDURE

The data were gathered by means of a questionnaire developed by the researcher. The questionnaire was first sent to a panel of experts consisting of five EFL professionals for their judgment on its validity for the target population. After minor changes were made, the questionnaire was fieldtested with a group of 19 students from East Asia enrolled in EFL courses at The George Washington University. The fieldtest version contained open-ended questions.

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The final version contained seven questions using a multiple choice format. The responses of the students on the fieldtest were used to formulate the multiple choice responses to the questions.

Questionnaires were sent to Japanese students enrolled in EFL programs in eleven universities in the United States. (A list of these universities can be found in the appendix.) A total of 96 students responded, 51 males and 45 females. Fifty percent had been living in the US for less than 6 months, almost 75% for less than one year. The vast majority were enrolled in intermediate or advanced EFL courses, very few in beginning courses.

RESULTS

The questions and a summary of the student responses follow. In each of the tables frequencies are presented followed by percentages in parentheses. "JF" refers to Japanese females while "JM" refers to Japanese males. Some of the students did not respond to all of the questions and some of their answers were invalidated when they did not follow directions. Therefore, in some cases the number of student responses for an item does not equal the total number of students responding to the questionnaire.

The chi square test was performed to determine whether there were any significant differences in responses between males and females. The 0.05 level of significance was chosen.

1. In which situations do you have difficulty speaking English in the classroom? (n = 43 JF, 50 JM)

a. Oral presentations

	JF	JM
yes	26 (60)	26 (52)
no	17 (40)	24 (48)

b. Class discussions

	JF	JM
yes	22 (51)	30 (60)
no	21 (49)	20 (40)

The two areas that seemed to cause the most difficulty for both males and females were (a) making oral presentations and (b) participating in class discussions.

More than half of the students in each group indicated difficulty in participating in class discussions and in making oral presentations. Both tasks require an individual to address an entire class and to make oneself understood in English. These tasks present problems for Japanese students for basically two reasons. First of all, these students are generally weak in oral skills because of the way in which English is taught in their schools in Japan. English classes are usually conducted in the students' native language and students concentrate on translating passages written in English into their own language.

Secondly, in the Japanese classroom students rarely have an opportunity to participate in oral activities. Generally, they listen to the instructor and do not actively participate. Speaking in class is, therefore, a new experience for them.

c. *Small group discussions*

	JF	JM
yes	8 (19)	2 (04)
no	35 (81)	48 (96)

In regard to small group discussions, there was a significant difference between the responses of the males and the females. Ninety-six percent of the males declared no problems in small group discussions. While the percentage of females declaring no problems was also very high, it was not as high as the males.

The Japanese are very group-oriented, perhaps the males more so than the females. Therefore, they seem to feel particularly comfortable with small group activities.

d. *Asking questions in class*

	JF	JM
yes	9 (21)	10 (20)
no	34 (79)	40 (80)

The responses to this item were virtually the same for males and females. Approximately 20% indicated difficulty in asking questions in class.

e. *Answering questions in class*

	JF	JM
yes	6 (14)	10 (20)
no	37 (86)	40 (80)

The responses to this item were very similar to the those of the preceding item

f. *Speaking with professors outside of class*

	JF	JM
yes	6 (14)	11 (22)
no	37 (86)	39 (78)

The majority of students did not experience difficulty in this area.

2. What are your biggest problems in speaking English in class? Check as many as you wish. (n = 43 JF, 49 JM)

a. *I am shy.*

	JF	JM
yes	9 (20)	8 (16)
no	34 (79)	41 (84)

East Asians are noted for their shyness and their reticence. It was expected that these students would cite shyness as a cause of their difficulty in conversing in English. However, it was chosen only by a small percentage of Japanese students.

When a Japanese student not involved in this study was asked about the results of this question, he advanced the theory that perhaps the Japanese were too shy to comment on their shyness!

In a survey of English teachers in Japan, approximately 70% stated that their students would be too shy to speak to a native speaker of English (Taira, 1982).

b. *I don't know enough words.*

	JF	JM
yes	28 (65)	33 (70)
no	15 (35)	17 (36)

For both the males and the females a limited vocabulary presented the most serious obstacle to speaking English.

c. *I am afraid of making grammar mistakes.*

	JF	JM
yes	7 (16)	6 (12)
no	36 (84)	44 (88)

The results of this question were unexpected. A low percentage of students seemed concerned about the correctness of their grammar. In the EFL classroom Japanese students seem to worry considerably abut their grammatical accuracy.

d. *My pronunciation is not good.*

	JF	JM
yes	7 (16)	16 (33)
no	36 (84)	44 (67)

Pronunciation was not indicated as a problem for the majority of students. This outcome is striking for two reasons. First of all, instructors of English invariably refer to the poor pronunciation of East Asian students. Is it possible that these students are unaware of their deficiency in this area? Or do they realize it but disregard it as a problem?

The second reason for surprise is the significant difference in the responses between the males and females. Fewer females than males considered pronunciation a problem. A possible explanation is that females are less inhibited in speaking than males and are, therefore, less concerned about pronunciation.

e. *I don't know how to choose the correct words to express myself.*

	JF	JM
yes	17 (40)	20 (40)
no	26 (60)	30 (60)

The responses of the males and females were very similar for this item. Almost half in each group expressed problems in choosing the appropriate words when speaking English.

f. *I have not had very much practice in speaking English.*

	JF	JM
yes	15 (35)	19 (38)
no	28 (65)	31 (62)

Again the responses of the males and females are very similar. Only one-third of the students consider lack of practice a problem. These results are surprising. Japanese students frequently express dissatisfaction that Japanese is the medium of instruction in English language classes in Japan and they, therefore, have little opportunity either to hear English spoken or to speak it themselves.

g. *It takes me a long time to compose suitable sentences to express what I want to say.*

	JF	JM
yes	25 (58)	20 (40)
no	18 (42)	30 (60)

EFL teachers frequently mention the lack of fluency on the part of the Japanese students when speaking in class. These students seem to be concentrating intently on what they want to say and the words, therefore, come out very slowly. For this reason, the researcher expected a large majority of the respondents to choose the affirmative response to this question.

While almost 60% of the females responded that the length of time needed to compose sentences was a problem, only 40% of the males agreed. Forty percent, however, should be considered a rather high percentage.

h. *I can't understand what other people say.*

	JF	JM
yes	8 (19)	11 (22)
no	35 (81)	39 (78)

The responses of the males and females were very similar for this item. The majority indicated that listening comprehension was not a problem for them.

These results are also surprising. The researcher expected more students to express difficulty in the area of the comprehension of spoken English.

8. In which situations do you have difficulty understanding spoken English in class? (n = 43 JF, 50 JM)

a. *Lectures by instructor*

	JF	JM
yes	15 (35)	16 (32)
no	28 (65)	34 (68)

Approximately one-third of the students in both groups had difficulty following what the instructor said in class.

b. *Class discussion*

	JF	JM
yes	13 (30)	17 (34)
no	30 (70)	33 (66)

Approximately one-third of the students in both groups had difficulty in following a general discussion in class.

c. *Explanation of homework*

	JF	JM
yes	2 (05)	2 (04)
no	41 (95)	48 (96)

Inability to understand the instructor's explanation of homework assignments was extremely rare in both groups.

d. *Audiovisual materials such as films and videotapes*

	JF	JM
yes	18 (42)	21 (42)
no	25 (58)	29 (58)

Ability to understand audiovisual materials was a problem for almost half of the students in both groups.

e. *Questions asked by instructor*

	JF	JM
yes	3 (07)	5 (10)
no	40 (93)	45 (90)

Very few students had any difficulty understanding the questions asked by the instructor in class.

f. *Questions asked by other students*

	JF	JM
yes	16 (37)	21 (42)
no	27 (63)	29 (58)

A higher percentage had difficulty understanding the questions asked by other students than the questions asked by the instructor. The reason for this might be their inability to understand the English of another foreigner. Students frequently remark that it is easier for them to understand the English of their own countrymen than the English of students from other countries (or sometimes than the English of native speakers).

4. Which do you feel is better, your reading comprehension or your listening comprehension in English? (n = 45 JF, 50 JM)

	JF	JM
Reading	21 (47)	28 (56)
Listening	11 (24)	8 (16)
The same	13 (29)	14 (28)

The purpose of this question was to determine which of the receptive language skills, reading or listening, was the stronger in the perception of the students themselves. Students also had the option of indicating that they felt these two skills were equal.

The results show that reading was definitely the skill that the majority of students perceived as the superior one. There were no significant differences in the responses of the two groups.

5. Which do you think is better, your reading or your writing in English? (n = 44 JF, 50 JM)

	JF	JM
Reading	28 (64)	37 (74)
Writing	16 (36)	13 (26)

While reading is a receptive skill, writing is a productive one. In this item reading was the definite choice in both groups although more males chose it than females.

6. Would you prefer to give a report orally in class or give the report to your instructor in writing? (n = 44 JF, 48 JM)

	JF	JM
Orally	9 (20)	12 (25)
In writing	35 (80)	36 (75)

As anticipated, Japanese students preferred written assignments to oral ones. The percentage of those in each group preferring written assignments was very high.

7. Which skill do you feel you need to improve the most in order to succeed in your studies? Choose one response only. (n = 36 JF, 44 JM)

	JF	JM
Speaking	10 (28)	19 (43)
Listening	10 (28)	17 (39)
Reading	4 (11)	0 (00)
Writing	12 (33)	8 (18)

Both the Japanese males and females chose speaking and listening in almost equal numbers as the skill needing the most improvement. A small percentage of males chose writing and none chose reading. Almost a third of the females chose writing and a small percentage chose reading.

DISCUSSION

The responses of the Japanese males and females were generally very similar. Both groups cited oral presentations and class discussions as the most difficult situations in the classroom. On the other hand, they did not have difficulty with small group discussions.

Neither group considered shyness, fear of making grammatical errors, or lack of practice a cause of difficulty in speaking English. Many, however, cited the insufficiency of their vocabulary as a hindrance. Many in both groups experienced difficulty in following instructors' lectures and general class discussions and in understanding audiovisual materials such as films and videotapes.

The two groups viewed their language skills in a similar manner. Both groups overwhelmingly indicated reading as their strongest skill and speaking and listening as their weakest and most in need of improvement.

There were only two areas in which significant differences were revealed. First, fewer Japanese females (16%) considered pronunciation a problem than did males (33%). Second, more Japanese females (58%) than males (40%) felt that the length of time it took them to compose a sentence in English was a hindrance.

IMPLICATIONS FOR THE EFL INSTRUCTOR

As far as the language skills are concerned, an emphasis should be placed on developing the speaking and listening skills of the Japanese students. Students should be given opportunities, in particular, to make oral presentations and to participate in general class discussions. Although Japanese students do not experience difficulty in small

group discussions, this type of activity is still useful to aid them in developing their fluency. Instructors should also try to integrate films, videotapes, and other audiovisual materials into course syllabi in order to develop the students' listening skills. In addition, they should encourage the students to listen to television and radio programs outside of class. Students need to be given guidance in out-of-class activities, however, in order for these activities to be truly effective.

Vocabulary was perceived as one of the major problems by the students in the current study. This problem, of course, is common to students of all nationalities. Instructors need to make a conscious effort to teach vocabulary.

CONCLUSION

Until very recently, Japanese employers did not recognize U.S. university degrees. They preferred graduates of Japan's own universities. This situation is gradually beginning to change and therefore, more and more Japanese students will be coming to study in the United States.

Japanese students are known for their serious dedication to education. It behooves us to help them attain sufficient proficiency in the English language so that they can benefit as much as possible from their academic experience in the United States.

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APPENDIX

List of Participating Institutions:

The American University
Boston University
Columbia University
The George Washington University
New York University
University of California, Los Angeles
University of Maryland, College Park
University of Minnesota
University of Pennsylvania
University of Texas, Austin
University of Wisconsin

The Influence of Teaching on Students' Self-correction

Maria Helena Donahue

This paper investigates the influence of classroom instruction on students' ability to correct in-class compositions given back for proofreading/revising a number of days later. Focusing on four skill areas – mechanics, grammar, lexicon, and sentence structure – the researcher analyzes the need for and the correctness of the students' changes in each area and attempts to explain individual tendencies towards more or less self-correction.

Maria Donahue teaches English and ESL at Montgomery College — Takoma Park. She is currently doing research on collaborative learning for her Ph.D. dissertation at Georgetown University.

The ESL teacher has greatly profited from recent developments in the teaching of English as a first language. Rhetoricians such as Mina Shaughnessy steered the teaching of writing in new and promising directions, often presenting a wealth of material applicable to the second language situation. On the subject of proofreading, Shaughnessy broke important new ground by affirming that basic writers

> *must be trained to look consciously at what they would normally need to ignore — features of the code itself.... Many of the errors we have considered in this chapter would never have been produced in speech by the writers, yet the writers missed seeing them on the page. They could not objectify their own product in this way, although they may well have caught similar errors written by their peers. Nor are they likely to learn how to do this so long as teachers keep marking the errors for them rather than training them to see for themselves (1977, p. 85).*

"How does one do that?" is the question that comes to mind. One must remember, however, that teaching students to self-correct has not always been foremost on teachers' minds. In 1966 Eugène Brière published a

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study arguing for the emphasis on quantity as the key to achieving quality in second language writing. Basing his approach on the assumption that "an emphasis on quantity will produce far better results than an emphasis on quality" (Brière, 1966, p. 150), he was able to show a spectacular increase in students' quantity of output from pre-test to post-test, accompanied by a substantial decrease in error rate.

In the process-oriented approach that has swept the teaching of English as L1 and L2, errors are also expected to diminish, not so much as a by-product of extensive writing, but as an extension of the students' concern with content:

> *If... students learn that writing is a process through which they can explore and discover their thoughts and ideas, then product is likely to improve as well (Zamel,1982, p. 207).*

Other researchers have addressed the problem of errors more directly. Richmond and McLeod (1981) approached children's writing in ESL by viewing errors as symptoms that should lead the teacher to causes. They affirmed that

> *If, instead of conscientiously correcting everything in the hope of doing some good, or ignoring error as being someone else's business, we began to look at the system behind the error, perhaps we could then begin to devise more effective strategies for helping with the error (Richmond & McLeod, 1981, p. 7).*

Beach (1979) took a different path and tried to determine the best aid to students' revisions. He compared three approaches (between-draft teacher evaluation, student completion of self-evaluation, and no evaluation between drafts), concluding that "between-draft teacher evaluation resulted in more revising than either the guided assessment or the usual practice of having students revise on their own" (Beach, 1979, p. 117), but he added that "Further research needs to be conducted on developmental differences in the ability to self-assess and the effects of instruction in self-assessing strategies on revising" (1979, p. 118).

It was with the latter recommendation in mind that the author undertook this pilot study in an attempt to assess the influence of explicit teaching on students' ability to self-correct. Following Shaughnessy's advice, the researcher tried to determine whether she could train students to see their own errors before she pointed them out.

METHOD

Subjects

The subjects in this study were twelve students in the English Language 100 course at Montgomery College — Takoma Park. This is the third and final course offered as non-credit preparation for college-level English courses. The students came from different social and economic backgrounds and had varied reasons for being in the U.S.: some were immigrants; others, refugees; one was on a student visa. The language backgrounds represented were Vietnamese (four students), Spanish (three), Hindi (two), Korean, Turkish and Amharic (one each).

Procedure

Five paragraphs from each student were used in this study. The first was written in class one month after the beginning of classes and was given back to the students for proofreading and/or revising five days later, without specific instruction on proofreading/revising techniques nor extensive grammar work between the two dates. The second paragraph was written in class two weeks later, after explicit teaching aimed at helping with the revision process had taken place. This paragraph was also revised five days later. The grammatical points taught (or reviewed) were subject-verb agreement, fragments, and run-ons. Some work on punctuation had already been started and continued to be emphasized throughout the course. Proofreading techniques were discussed and the need to look for errors in one area at a time was stressed, since it is the author's belief that most students who do not proofread successfully tend to look for all possible errors at the same time, instead of relying on multiple readings with one problem in mind each time. The third paragraph was written at home and handed in a week after the second paragraph. Then a week later the students wrote a fourth paragraph, part of their midterm exam, that they did not revise. The last paragraph analyzed, the sixth they wrote for the course but the fifth for this study, was written exactly two months after the first paragraph, and it was revised four days later. Further teaching, which should have helped the students in their revisions, had naturally continued.

Because of the constraints of a real-classroom situation, variables could not be controlled as strictly as a scientific approach would recommend. As evidenced above, the interval between the writing and the revision processes could not be the same for the three paragraphs. The length of time allowed for revision also varied. This may account for a skewed result for the fifth paragraph, which the students had only about ten minutes to revise, as opposed to twenty minutes for the first and second. Aside from these differences, however, the three paragraphs written in class were timed — one fifty-minute class session — and were to develop an assigned topic in about 125 to 150 words. Each topic lent itself to a different rhetorical pattern of development, a

difference which might be seen as another variable, but here again the researcher needed to submit to the teaching constraints of the classroom situation. The two paragraphs which the students did not revise in class were included as a means of determining whether significantly different revision circumstances influenced the students' results.

The changes made by the students in the three paragraphs they revised and the errors found in all five paragraphs were categorized in four groups: mechanics (spelling and punctuation), grammar (a broad category covering single word errors, such as omission or wrong use of articles, and larger elements, such as fragments and run-ons), lexicon (wrong use of prepositions, verbs, transition words, etc.) and sentence structure (excluding fragments and run-ons, all of those errors which affected the entire sentence, such as word order errors and unclear or nonsensical sentences). Since these were the errors students were to be penalized for on their final exam, work on these areas was part of the course's syllabus. The changes made during the revision process were then tabulated for each student by skill area and by paragraph. The errors were likewise listed by skill area and by paragraph. Subsequently, the total number of changes by the entire group per paragraph was tabulated, as was the total number of errors by the entire group per paragraph, before and after the students' corrections. Research focused on the percentage of errors each student was able to correct.

RESULTS

The time factor, which limited the number of corrections the students made on the fifth paragraph, may explain why the students were progressively less able to correct their own errors. As seen in Table I, from 28% of corrections of the total number of errors in the first paragraph (55 out of 192), the students managed to successfully change 25% of their errors in the second paragraph (45 out of 180) and only 10% in the fifth paragraph (15 out of 147). On the other hand, the total number of errors made in each of the five paragraphs diminished steadily, with the third paragraph, the one written at home, showing the fewest errors. This result is not surprising since the homework assignment had no time constraints and the Handbook or other sources besides the dictionary, the only one allowed in class, might have also been used. It was encouraging to note that errors in the fourth and fifth paragraphs totaled only 147, compared to 192 and 180 in the first and second paragraphs, respectively.

TABLE I. Corrections by Paragraph

	Par 1	Par 2	Par 3	Par 4	Par 5
No. of Changes	78	69	-	-	19
Number of Unnecessary[1] Changes (%)	13 (16%)	7 (10%)	-	-	-
No. of Incorrect[2] Changes (%)	10 (12%)	17 (10%)	-	-	4 (21%)
Number of Correct Changes by Students	55	45	-	-	15
Percent of Errors Corrected by Students	28%	25%	-	-	10%
Number of Errors Corrected by Teacher	137	135	119	147	132
Total No. of Errors	192	180	119	147	147

(1) The label *unnecessary* refers to those changes that reflect individual taste, but which neither correct an error nor create one.

(2) This category includes both changes from right to wrong and from wrong to wrong.

The success rate of the changes made in each skill area in the three paragraphs paralleled the degree to which these areas have been found by the author to improve through teaching. Thus, 88% of the changes in mechanics were correct and necessary, 78% of those in grammar, 58% of both lexical changes and of those in sentence structure, with a total of 69% of correct changes in all four areas (Table 2).

TABLE 2. Corrections in Skill Areas

	No. of Changes	No. of Unnecessary Changes(%)	No. of Incorrect Changes(%)	No. of Correct Changes(%)
Mechanics	25	1 (4%)	2 (8%)	22 (88%)
Grammar	58	3 (5%)	10 (17%)	45 (78%)
Lexicon	46	11 (23%)	9 (19%)	26 (58%)
Sentence Structure	37	7 (18%)	9 (24%)	21 (58%)
Total	166	22 (13%)	30 (18%)	114 (69%)

The following table shows the breakdown of these changes by skill area for each paragraph.

TABLE 3. Corrections in Skill Area by Paragraph

	No. of Changes	No. of Unnecessary Changes	No. of Incorrect Changes	No. of Correct Changes
Mechanics				
Paragraph 1	17	1	2	14 (14%)
Paragraph 2	8	-	-	8 (100%)
Paragraph 5	-	-	-	-
Grammar				
Paragraph 1	22	3	2	17 (78%)
Paragraph 2	24	-	5	19 (80%)
Paragraph 5	12	-	3	9 (75%)
Lexicon				
Paragraph 1	20	5	3	12 (60%)
Paragraph 2	22	5	7	10 (46%)
Paragraph 5	4	-	-	4 (100%)
Sentence Structure				
Paragraph 1	19	5	3	11 (57%)
Paragraph 2	15	2	5	8 (44%)
Paragraph 5	3	-	1	2 (67%)

Although the students' most successful corrections were in mechanics, the category in which they corrected the most was that of grammar, followed by lexicon, sentence structure and mechanics. It is interesting to note that even though the students made the greatest number of corrections in grammar, the area in which they made the most errors was also grammar (276 mistakes), followed by mechanics (158), sentence structure (130) and lexicon (106).

Table 4 shows the total number of errors in each skill area by paragraph:

TABLE 4. Errors in Skill Areas by Paragraph

	Mechanics No. of errors	Grammar No. of errors	Lexicon No. of errors	Structure No. of errors
Paragraph 1	31	51	33	22
Paragraph 2	35	53	23	24
Paragraph 3	31	50	11	27
Paragraph 4	35	55	29	28
Paragraph 5	26	67	10	29
Total	158	276	106	130

As a last step in the analysis of the students' writing, each individual student's ability to self-correct was investigated, and it became clear that some of the best writers were surprisingly unable to identify the few errors they made, while some of the students with the most errors were able to correct a considerable number of them. After numbering the students from 1 to 12, starting with the one with the least number of errors in the three paragraphs they revised, the number of corrections they made was listed, as well as each student's percentage of corrections and how he/she ranked in relation to the other students regarding successful changes. These results appear in Table 5.

TABLE 5. Students' Self-Correction Profile

Country of origin	Total errors	Errors corrected by teacher	Errors corrected by student	% of errors corrected
1. Vietnam	15	12	3	20%
2. Ecuador	25	17	8	32%
3. India	29	22	7	24%
4. Vietnam	32	30	2	0.6%
5. Honduras	36	26	10	27%
6. Vietnam	41	35	6	14%
7. Korea	44	42	2	0.4%
8. Turkey	49	37	12	24%
9. Vietnam	51	47	4	0.7%
10. India	55	35	20	36%
11. Ethiopia	64	45	19	29%
12. El Salvador	69	45	24	34%

Before the general discussion of the results of this research, it is important to address the case of those students who were not able or willing to self-correct. Table 5 included the students' countries of origin because it seems that cultural background plays an important role in students' ability/willingness to attempt to correct their own writing. It was among the Oriental students that the lowest number of corrections was found (the four Vietnamese and the Korean student exhibited the lowest percentage of corrections in the group). Clearly this does not correlate with their writing level since the student with the fewest errors and the student ranked ninth showed the same tendency. One is tempted to argue here that the authority and the respect commanded by teachers in their home countries work as barriers when the students are asked to take upon themselves a task normally assigned to the teacher. Once a polite Chinese student complained that he was not able to find his errors because "he was not a teacher." It is important then for the instructor to expect resistance from some students, by no means only from Oriental students, but from all students who feel uncomfortable with a classroom procedure that departs significantly from the traditional.

DISCUSSION

In spite of the problem created by the shorter revision period for the fifth paragraph, this study shows encouraging results in the decreasing number of errors the class made as a group in a period of only two months. Although it is fruitless to speculate on what other changes the students might have been able to make had they had more time to revise the fifth paragraph, the very large number of grammar errors might have diminished if the students had concentrated on one grammatical area at a time, a proofreading strategy the author has found to bring effective results. Because of the time constraints that day, the students may have had to look concurrently for all grammar errors.

The same time factor prevents us from welcoming with much enthusiasm the improvement in the percentage of correct changes in both lexicon and sentence structure taking place in the fifth paragraph. With only four changes in lexicon and three in sentence structure, it is very hard to deem those percentages as indicative of what might have happened if the students had had more time to revise. It is also difficult to correlate improvements in lexicon and sentence structure with any specific instructional procedure; thus any improvements in these areas probably reflect the instruction the student received as a whole, in English as well as in other subjects.

Since so many of these students' errors were in grammar, even though they made the most corrections in this same category, this study shows that there is not an immediate correlation between the teaching of grammar points and the students' ability to apply this knowledge in eradicating errors.

The assignment written at home and the one given as a midterm were not significantly different from the other three in number and percentage of errors for each skill area, which shows that different revision circumstances did not greatly influence the students' results.

With this information in mind, together with the astonishing lack of correlation between correctness and ability to revise found in many students' paragraphs, this study is presented as corroborative evidence of what common sense tells us about writing: as with the writing process as a whole, the specific skills involved in writing — proofreading/revising being the last one in the progression towards the finished product — cannot be taught. They must be learned. We may give the students guidelines, which they may not follow or which may not work for a specific student, but we should not expect in the writing process the rate of improvement that we may be able to obtain if we dissociate the different skill areas from the writing task. It is also important to acknowledge the existence of what Shaughnessy described as the learner's "private timetable":

> *Some lessons bear immediate fruit, some fall by the way, and others lie dormant until one day the student bursts out in an "I see!" or produces a piece of writing that moves him, seemingly overnight, to a new plane of competence. (1977, p. 276)*

Time is the key element that is not usually accounted for. If a student really masters a grammatical point, sooner or later he/she will make the transfer between knowing it and being able to apply it when writing and revising. We can only hope it will be sooner than later.

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Creating A Precourse To Develop Academic Competence

H. Doug Adamson, Melissa Allen
and Phyllis P. Duryee

This article describes a precourse model of language instruction developed to enhance the academic competence of students who are not yet ready to take an academic course for credit. The model gives students meaningful experience in an academic classroom and develops skills students will need to succeed in university classes.

H. Doug Adamson is assistant professor of linguistics at the University of Arizona

Melissa Allen is curriculum coordinator and an instructor in the English Language Institute of George Mason University

Phyllis P. Duryee is director of the English Language Institute of George Mason University

What do ESL instructors need to teach their students who are preparing for academic work? During the last 20 years the emphasis in pre-academic ESL programs has changed, partly in response to three theories that have emerged from the disciplines of linguistics and education. These theories are based on three kinds of competence: linguistic, communicative, and academic.

Linguistic competence is defined as knowledge of the phonological, syntactic, and semantic patterns of a language. Prior to the 1970's the acquisition of linguistic competence was the goal of pre-academic ESL programs.

The term *communicative competence* was coined by the anthropologist Dell Hymes (1971), who noted that mastery of syntactic patterns is not enough for successful communication and that it is also important to know how to use these patterns appropriately. Communicative competence was broadly defined by Canale and Swain (1980) to include linguistic, sociolinguistic, and strategic knowledge. Strategic knowledge, which they defined as the ability to use limited linguistic and sociolinguistic skills optimally includes

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study skills such as reading and test taking. Thus communicative competence is much broader than linguistic competence.

Because communicative competence is of obvious importance to ESL students in academic settings, it became an increasing focus for pre-academic programs during the 70's. Unfortunately, however, the aspect of communicative competence which was most emphasized by college ESL programs was sociolinguistic competence, including such conversational skills as requesting, apologizing, and using public transportation. While these skills are extremely useful to anyone studying in the United States, it is clear that additional skills are necessary for academic success. This conclusion was reached by Saville-Troike (1984), who called for the teaching of *academic competence*, a term that has not yet been precisely defined. A general definition of academic competence might be the knowledge and skills necessary to succeed in academic courses. A reasonable way to improve both academic competence and communicative competence would be to teach a content course to ESL students, and this has been the approach of the "ESL-through-content" movement which has flourished in the 1980's.

The literature contains discussions of three types of courses which seek to introduce content into the curriculum of an ESL program. One is the theme or topic-based course in which the ESL class is structured around themes such as immigration or women's rights. In this type of course the theme rather than a linguistic syllabus dictates the curriculum. A second type is the sheltered course adapted for the ESL student and taught by a professor in a content area such as psychology. A third model is the adjunct course in which students are enrolled concurrently in two linked courses — a content course in which they are integrated with native English-speaking students and an ESL course. (Brinton et al., 1989)

DESCRIPTION OF THE PRECOURSE

In this article we report on another kind of ESL through content course that we call a precourse. This type of course integrates some of the aspects of the three types mentioned above. It is designed for students who are not yet ready to take an academic course for credit. Its aim is to give students meaningful experience in an academic classroom as well as to develop skills they will need to succeed in university classes. The model strongly emphasizes study skills, it does not use simplified materials and it combines ESL students and matriculated university students.

The precourse was intended for students with TOEFL scores from 480 to 530 who were studying in high intermediate and low advanced levels of an intensive ESL program. The course was piloted during one semester in an intensive ESL program (ELI) at George Mason University. During the first three weeks of the 15-week semester, ELI students

studied theme-based modules in which they practiced many of the academic skills they would need later on in the precourse. These skills included listening to academic lectures, taking notes, reading academic text material, and taking tests. In the second three weeks of the semester, the students were placed in a university linguistics class which was studying a unit on first language acquisition. This course was chosen primarily because of the desire of the linguistics professor to participate in such a project. The ELI students and their ELI instructors attended the linguistics class at its regular meeting time three days a week and on the other two days engaged in "back-up" activities in the ELI classroom. Throughout this three-week session, the ELI instructors consulted regularly with the linguistics professor. They provided their students with pre-lecture questions designed to guide them in their note taking and vocabulary development. *(See Appendix A for a complete list of activities which occurred in the precourse.)*

After each lecture session in the linguistics course, the ESL students reviewed their notes in small groups and developed study questions. They took practice quizzes which included questions they had created in their small groups. In addition, they learned strategies for reading the long difficult passages found in the required course materials. *(See Appendix B for an example of a schematic reading exercise.)*

All students in the course, both matriculated and ELI, were required to do a research project on phoneme and morpheme acquisition. The project required them to gather data from second or first language learners, analyze the data by applying the principles they had learned in readings and lectures, and write a 1,000 word paper. At the end of the unit all students took an open-book exam which required students to choose five from eight short-answer questions and one from two longer essay-type questions.

While students were writing papers and preparing to take the exam, their ELI instructors brought in models of research papers and essay questions to help students understand the thought process required by this type of writing.

EVALUATION

For the purpose of consistency the linguistics professor alone evaluated all students in the following three areas:

1. Class participation

This was the most subjective part of the evaluation and counted for ten percent of the students' grades. Although some of the ELI students remained silent, many contributed intelligently and enthusiastically. The eagerness and interest of the ELI students often contrasted sharply

with the "laid-back" attitude of the other students in the class, perhaps because the ELI students had gained confidence by practicing similar discussions in their ESL classrooms.

2. Open-book exam

A more objective measure of the students' performance was the open-book exam. The ELI students as a group did not do well compared to the matriculated students. Their average score was 51 out of 100, with 60 as the lowest passing grade. The ELI students seemed to lack test-taking strategies. For example, one student answered both essay questions on the exam rather than choosing one as the exam directed. Many students did not have time to complete their essays because they seemed to have been very dependent on the text and on their notes. Several students obviously reverted to "mechanical" strategies such as copying directly from their lecture notes, which sometimes contained wrong information.

Even though the ELI students understood the basic concepts of the linguistics material, they seemed not to have developed the skills necessary to evaluate concepts and integrate them into their papers. Many lacked the ability to analyze and manipulate the content and use critical thinking in their answers. Often students expressed their own opinions without supporting them by citing relevant research, and they did not distinguish between an academic argument and an informal discussion. Another problem the ESL students had in writing was in grammar control, especially in the use of connectors such as "because."

3. Research paper

Most ELI students received B's and C's on their research papers. Their grammar and vocabulary usage was much better on the papers than on the open-book exams. This was undoubtedly due to the fact that on the papers the students had help from each other and from their ESL teachers. Nevertheless, the ESL students' papers differed in style and format from those of matriculated students. Some of the ESL students wrote in pencil or used both sides of the paper, and some even wrote a little note of thanks and praise to the professor in the first paragraph.

In order to compare the ESL students' papers to the matriculated students' papers, a "good-paper profile" was created. The characteristics of a good paper were:

1. In the student's analysis of data the claims supported by evidence outnumbered claims not supported by evidence.

2. There was accurate explicit and implicit reference to language acquisition literature.

3. Relevant arguments outnumbered irrelevant arguments.

Note that the good-paper profile measured the presence or absence of certain features in each paper, but it did not measure the quality of those features nor the presence of other important features. Table 1 shows the results of comparing the ESL students' papers to the matriculated students' papers using this profile.

Table 1. Comparisons between matriculated students and ESL students

A. Percentage of papers that matched the good-paper profile	
Matriculated Students	78% (n=18)
ELI students	31% (n=13)

B. Percentage of papers with grade B-/C+ or higher that matched the good-paper profile	
Matriculated Students	85% (n=13)
ELI students	43% (n=7)

In terms of weakness, the greatest was an inability to make valid generalizations. The second greatest weakness was in the analysis of data. In almost all cases the papers did contain some claims supported by evidence; however, these were usually outnumbered by claims not supported by evidence. The fact that the topic of the papers was second language acquisition, a subject about which the students had many ideas before taking the course, may account for part of this problem. Perhaps when ELI students study subjects with which they are very familiar, they tend not to document new material covered in the course.

CONCLUSIONS

Although the ELI students did not do as well as the matriculated students, they did generally acceptable work, especially on the papers and in class discussions. Most of the students were able to understand the basic concepts of the course. At the completion of the course, most students commented on the benefits derived from being challenged by undiluted academic material. Some students asked that the course be repeated but in areas where they had more interest, i.e. computer science or biology.

The professor and ELI instructors concluded that 1) these students had not yet developed the ability to relate theoretical concepts to specific cases, as was demonstrated in both their research papers and in the open-book exam; 2) they had difficulty recognizing the position of the

speaker/writer, especially when that position was new to them; and 3) the academic competence required in the precourse was far greater than that required in the theme-based modules covered in the Intensive English Language Institute curriculum.

On the basis of this project, we would recommend that advanced pre-academic ESL courses focus on four areas: 1) a more demanding treatment of an academic subject which includes long readings which progressively build upon previously taught concepts; 2) practice with essay questions which require critical discussion and evaluation; 3) broad interpretation of the subject; and 4) note taking. In conclusion, we feel that a precourse is an effective way to give high-intermediate and advanced ESL students the opportunity to test the waters before they are immersed in university coursework.

SUGGESTIONS FOR FUTURE STUDY

This project had three goals: to prepare the ELI students for academic work; to discover their academic strengths and weaknesses; and to explore the practicality of offering a precourse. Future studies in which these three goals are looked at separately, as well as studies involving greater numbers of students and control groups, are needed.

APPENDIX A

Precourse Activities

In the ESL Class	In the Linguistics Class
1. ESL instructors gave pre-lecture questions.	
2. Students reviewed vocabulary in small groups.	
3. Students practiced note taking strategies.	4. Students listened to academic lectures, took notes and participated in class discussions.
5. Students reviewed notes and developed study questions in small groups.	
6. Students took practice quizzes and learned strategies for dealing with short answer, T/F, essay, and multiple choice questions.	7. Students did content reading assigned by linguistics professor.
8. Students discussed readings and took notes.	9. Linguistics professor assigned research project.
10. Students worked in small groups on research projects with the help of the ESL instructors.	
11. Students gathered research data in the ESL classrooms and off campus.	
12. ESL instructors modeled good paper outlines and students wrote a paper based on their research data.	13. Linguistics professor evaluated open-book exam.
14. Students and ESL instructors reviewed test after grades had been given by the linguistics professor.	

APPENDIX B

Schematic Reading

Rationale:

Students need to be familiar with the common rhetorical patterns used in different kinds of written material. They need to be able to correctly interpret the interrelationships between main ideas, explanations and examples. This knowledge will help them become more efficient readers as well as more effective writers.

Process:

Students read articles from different sources, including news stories from newspapers (in which main ideas are usually in the first paragraph) and feature articles and news stories from magazines (in which the thesis is usually expressed in the second paragraph). Students are asked to decide how each paragraph relates to previous paragraphs (for example, it may provide examples, contrasting arguments, etc.). Students are then asked to read a textbook chapter and to identify main ideas, supporting arguments, and explanations, and explain their relationships.

Activities:

A. Creating a reading web

1. After appropriate pre-reading exercises are completed in class, students are assigned a textbook reading for homework. (If short, the reading may be done in class.)

2. Students are asked what information they remember. They are encouraged to produce the ideas in short, declarative statements and the ideas are written at random, scattered across the blackboard. Students are then asked what the purpose of each fact is and to draw "bridges" between the facts, showing the relationship between ideas.

3. Once the web is complete, students may be given essay questions that focus on relationships between ideas. Students may answer collaboratively. Instruction in paragraph structure (e.g. thesis followed by support) may be included.

B. Finding the structure of a chapter

1. After several readings in which the relationships between ideas are discussed, students produce a list of the kinds of roles information may have (main idea, supporting arguments, examples, arguments to be refuted, etc.)

2. Students may then be asked to go through passages in a textbook to see if there is a consistent schema in a particular text.

3. As an alternative to #2 above, students may be given a list of information from the reading but in scrambled order, and then be asked to determine the order of this information in the text. After several sections of a text are completed, students may be asked to look for any consistency in the way the information is presented.

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ESL Textbook Series for K-6

Reviewed by Marilyn Rettie,
Arlington Public Schools

Hooray For English. By Cervellion, Balla, Mahootian, and Veramendi. Scott, Foresman and Company, 1989.

The latest Scott, Foresman textbook series, *Hooray For English*, is a sound but limited attempt to offer a program for K-6 learners that is consistent with current research and philosophy in the area of second language learning. Although it is not a totally content based series, the unit/theme approach is employed throughout each level, making it possible to use the student text to supplement content unit study. At the upper levels of the program where content is so readily used for language instruction, the series falters. Although the material in those levels is varied and interesting, it is insufficient to serve as a foundation for content based language instruction.

The series makes a serious effort to recognize diversity in learning styles. At each level there are activities that prompt the use of a variety of learning strategies and there is direct teaching of thinking skills throughout. The need for repetitive language and practice is met in a variety of ways that should successfully involve all students. For the most part, directions to students are clearly stated but not in sufficient detail to make this a series that would encourage independent study. The successful completion of most activities requires teacher direction and study time in the classroom.

Activities that provide for cooperative learning are noticeably lacking. At the upper levels (5 and 6) there are some suggestions for group study that could be worked into successful cooperative experiences but only with considerable teacher planning. The series has many activities that encourage interactive language but in a structured, teacher directed way. Few of them foster informal, communicative competence.

The format of all levels of the student text is appealing. There are many colorful illustrations and graphics that are not merely attractive but demonstrate the language objectives of each lesson and support the suggested teaching strategies. In each lesson reading and oral skill levels are well correlated. Disappointingly, the text does not have much reference material that is useful for students. The vocabulary lists at the back of each book would seem more helpful for teachers than students.

Throughout the series and within each level the progression of language difficulty is well paced. There is sufficient review within levels if a student enters mid-level; however, there is no satisfactory provision for the entry of the older beginning student. The authors suggest placing beginners with their age group. Since the lower levels are geared to primary students, either option would necessitate a great deal of daily lesson adaptation for the teacher. Placement tests are incorporated into each level and achievement tests appear at the end of each unit. There are also suggestions for informal, oral evaluation with each unit.

Each level of this series has an easy-to-use spiral bound teacher's manual with detailed directions for lessons as well as weekly schedules. This would be particularly helpful for inexperienced teachers. Although monthly plans are included, there is no scope and sequence so getting an overview of the level and how it fits into the program is difficult. In addition to the student text and teacher's manual there are workbooks, language development cards, and song cassettes.

While *Hooray for English* as a complete program for K-6 students has limitations, it ranks among the best of the text offerings this year.

This review by Marilyn Rettie is a compilation of remarks, ratings, and criticisms by Myra Britton, Luisa Concepcion, Marty Maher, and Marilyn Rettie, members of an ESL Textbook Review Committee for Arlington Public Schools Elementary ESOL/HILT program.

Conversation Text for Adult ESL Students

Reviewed by Gail Schmitt,
Montgomery County Public Schools

Talk About Values: Conversation Skills for Intermediate Students. **By Irene E. Schoenberg. Longman, Inc., 1989, 105 pages.**

In their search for conversational activities appropriate for adults, ESL teachers would do well to consult *Talk About Values: Conversational Skills for Intermediate Students* by Irene E. Schoenberg.

Often students in an adult ESL class are eager for opportunities to express themselves orally. *Talk about Values* is a collection of perplexing yet plausible situations that will interest most adult learners. These situations include finding a valuable ring in a restaurant, being asked to lend money to a friend, and discovering a neighbor abusing his child.

The use of cartoons to present situations at the beginning of each unit immediately catches the student's interest. These readings are followed by opportunites for the students to express their own opinions orally in pairs and small groups. Writing practice is included as well. Scenarios are suggested for which the student and a partner write the dialogue and then act it out for the class. There are also suggested composition topics for individual writing practice.

Each unit includes a joke after which the author asks, "Would this be funny in your language?" and "Do you know a similar joke?" Although the transference of humor from culture to culture is always difficult, the effort frequently provokes interesting discussion.

One weakness of the text is the placement of the vocabulary exercises in an appendix rather than immediately following the readings in which the items are introduced.

Another problem that must be faced in using this book is the danger that emotions may run too high in discussions of values. Although not a weakness of the book, the teacher must take care that the students do not become combative, by making clear that there are no right or wrong answers to the questions posed but that tolerance of all viewpoints is required.

Beginning ESL Grammar Text for University Students

Reviewed by Janet Giannotti,
Georgetown University

Frontiers: An Active Introduction to English Grammar. **By John Schmidt and Terry Simon. Addison-Wesley Publishing Company, 1988, 324 pages.**

When *Frontiers* was published in 1988, I had been looking for a grammar text for beginners for a few years. *Frontiers* was exactly what I was looking for. It begins with chapters on the present and past of BE (including present and past continuous), pronouns, possessives, questions, time, days, numbers, and prepositions. It continues with simple present, count and non-count nouns, present and future modals and other future forms, simple and past. The final chapters deal with comparative/superlative, present perfect, direct/indirect objects with to/for, reflexive pronouns and other more complex forms.

Frontiers has a very workable format. Each chapter begins with a short dialogue or reading using many of the structures covered in the chapter, which gives students a passive knowledge of the structures before they try to produce them. Then there is a short pronunciation lesson often focusing on a particular sound used in the chapter. After that, approximately ten grammar points are introduced using effective charts and graphics and clear examples. When notes are needed, they are presented in simple, direct statements. Each item introduced is followed by a few oral or written exercises. Many exercises are designed to be done in pairs, which greatly increases the time each student speaks in class. In "Mini Conversations" students practice short conversations in pairs using cues. In "Pairwork" students ask and answer questions about pictures. In the written exercises students write anything from one word to whole statements or questions. These work well when completed or checked in groups and pairs, and they are also suitable for homework.

The audio cassettes which accompany the text contain about twenty minutes of recorded material for each chapter, including dialogues, pronunciation, grammar-based listening exercises, dictations, and some of the pair exercises.

Two sections follow the main body of each chapter. The first, "Activities," contains eight to ten oral and written activities using the grammar points from the chapter. The activities include writing, role plays, riddles, listening, and dictation. The dictations are summaries of the grammar introduced in the chapter. The second section, "Review Quizzes," contains three TOEFL-like exercises. The first is a listening comprehension quiz, the second a multiple choice fill-in exercise, and the third a find-the-error exercise. These are well-written exercises that provide a thorough review. Students welcome the challenge and enjoy doing TOEFL-like exercises adapted for their level.

Frontiers is a very flexible text that works well with an approach to teaching in which students actively use what they are learning and interact as much as possible in the classroom.

Intermediate/Advanced Discussion Text for University Students

Reviewed by Carol Sparhawk,
The George Washington University

Point Counterpoint: Discussion & Persuasion Techniques. **By George W. Pifer and Nancy Whistler Mutoh. Newbury House, 1988, 128 pages.**

Point Counterpoint has all the requisites for a lively text to direct oral activity. It makes three claims -- first, to teach a variety of expressive forms such as dialogues, editorials and letters; second, to teach argumentation techniques; and third, to teach presentation methods and verbal skills.

The text is divided into three sections. The first section contains units dealing with dilemmas from daily life such as marital problems, what to do if one is mistaken for a thief, and dealing with smokers. The second and third sections move into more public problems, such as the California sunshine law and a debate on military spending. While some of the topics are very useful for foreign students, others are inappropriate.

Each unit presents a variety of tasks which move the student from development and content analysis to the development of oral presentations. The units begin with a letter or dialogue. The student is then asked to retell the introductory situation and to analyze the content. Exercises on inductive and deductive reasoning, qualification of ideas and support of opinions are also presented here. Next, general discussion questions relate the material presented in the text to the students' personal experience. Finally, exercises for oral presentations present role plays of related situations.

The tasks provide student's with excellent practice in the conversational skills needed to deal with dilemmas encountered in daily life. However, the analysis of argument content is limited.

Because of the weakness in the argument content analysis, I would recommend *Point Counterpoint* as a useful discussion text for intermediate rather than advanced classes. The illustrations are charming, the topics lively, and the exercises useful and to the point. As to satisfying its three claims, *Point Counterpoint* does best on the first and third. It does teach a variety of expressive forms, particularly oral expression; however, it is limited in its presentation of argumentation techniques.

Resource Book on Curriculum Design for ESL Teachers

Reviewed by Ali Aghbar,
Indiana University of Pennsylvania

The Learner-Centered Curriculum. **By David Nunan. Cambridge University Press, 1988, 196 pages.**

Nunan's *The Learner-Centered Curriculum (LCC)* assigns a major role to students in making decisions about the curriculum. It is a book that is deeply rooted in recent theory and research in classroom-based research and adult learning, the communicative approach to teaching and syllabus design, and humanitarian teaching approaches that see learners not as mere recipients of knowledge but as individuals who can and should take an active part in shaping their destiny.

According to *LCC*, consultation with learners must play an important role in selecting content and activities for the classroom. Nunan believes that it is impossible to teach everything learners need to know in class and that the most rewarding and motivating aspects of language would be those that learners themselves consider important to learn. However, he is also aware that there may be problems in collecting data from students, that students may not be able to perceive their real needs accurately, and that the expertise of program developers may drastically differ from students' perception of real needs. Nunan feels that such problems can be resolved through negotiation and a spirit of open concern. In addition, learners need to be taught how to identify, set, and negotiate needs and goals realistically and how to do a self-evaluation of their progress.

LCC also recognizes the major role teachers should play in curriculum design. In both the structural approach and the more recent functional-notional approach, the syllabus is prepared by specialists and handed down to the teachers for implementation. This product-oriented approach undermines the role of teachers in the process of curriculum development. Nunan, on the other hand, sees methodology as an integral part of the curriculum. This implies that teachers, who are involved in the day to day implementation of the curriculum, should have a major part in shaping it. Nunan's research shows that teachers see themselves as having a primary role in

- initial analysis of learners' needs
- setting goals and objectives
- performing ongoing needs analysis
- devising learning activities
- instructing learners
- monitoring and assessing learner progress
- course evaluation.

In a learner-centered curriculum, teachers are also instrumental in collecting student input. Thus it is only natural for teachers to be involved in the entire curriculum process.

A major topic in *LCC* is choosing materials. A great deal has been said about the extent to which teaching materials ought to be authentic. In a learner-centered approach, we should try to see what the learners themselves consider authentic. Stu-

dents may also get involved in selecting resources from the community. Moreover, in considering authenticity, according to Nunan, we should go beyond thinking only about the materials and consider also authenticity of goal, environment, and task.

Another major topic in *LCC* is sequencing and grading. Nunan does believe that there has to be some sequencing of content, for without any sequencing or grading, we cannot really claim to have a syllabus. However, he goes beyond the traditional methods of sequencing based on mere structures, functions, situations, or topics and considers the alternative of grading the tasks. For example, the same recording of a radio program about weekend activities can be used for different tasks. At lower levels, students can be asked to respond to easy questions by choosing one of the pictorial options given to them, whereas students at higher levels can be asked to perform more open-ended activities.

I have only touched on a few of the many insights that permeate *LCC*. The only weakness I find in the book is that the relationship of many of the discussions to learner-centeredness is not always clear. Perhaps, one should read the book as a resource on curriculum design with some emphasis on learner-centeredness. In any case, here is a book soundly based on current theoretical and empirical research. Moreover, the author is a practitioner who has had to deal with the problems he discusses in the book. I believe *LCC* is a valuable resource for instructors who would like to refresh their thinking about curriculum development and the role of the students and teachers in it.

Editorial Policy

The *WATESOL Journal* is a professional, refereed journal and welcomes submissions of previously unpublished articles on topics of interest to individuals involved in the teaching of English as a second/foreign language.

Articles should be of direct relevance to the classroom teacher. Of particular interest are the following topics: curriculum design and development; instructional methods, materials, and techniques; testing and evaluation; psychology of language teaching and learning; and research with implication for the ESL/EFL classroom.

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3. Authors should send a cover letter that includes a full mailing address, daytime and evening telephone numbers, and an indication of the intended audience of the manuscript or review (e.g. elementary school ESL teacheres).

4. Authors should send two copies of a biographical statement (maximum 50 words).

5. The Editors of the *WATESOL Journal* reserve the right to make editorial changes in manuscripts accepted for publication. Authors will be consulted if any substantial changes are made.

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WATESOL Journal
Spring 1991

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We are pleased to present the second volume of the *WATESOL Journal*. The purpose of this publication is to provide a forum for WATESOL members to discuss topics of relevance to the classroom teacher. We believe that the contents reflect this purpose.

The first article, by Betty Smallwood, offers the rationale for using literature with children between the ages of 9 and 14 and provides teachers with many recommendations for possible texts. Mary Lou Kulsick and Pat Robinson offer many practical suggestions for the elementary school ESL teacher in their article on portable mini-centers. The article on using Shakespeare's plays in the classroom by Susan English ought to appeal to teachers at many levels of ESL instruction. Many Anne Saunders' article on writing a micro research paper and Nancy Hayward's on conferencing will be of interest to both secondary and post-secondary teachers who teach writing.

Readers are encouraged to submit articles. See the "Guidelines for Contributors" on the last page of this issue.

Christine Meloni
Ellen Haack

Children's Literature For LEP Students, Ages 9-14

Betty Ansin Smallwood

Over the past twenty years, research has consistently shown that students who have been read to perform more successfully in their reading and language development at school (Elley, 1989, 1983; Chomsky, 1972; Cohen, 1968). The national report, *Becoming a Nation of Readers* (1985), based on a comprehensive review of the literature, argues strongly for this practice, claiming it as "the single most important activity for building the knowledge required for eventual success in reading" (p. 23). It continues:

> There is no substitute for a teacher who reads children good stories. It whets the appetite of children for reading and provides a model of skillful oral reading. It is a practice that should continue throughout the grades. (p. 51)

These national recommendations were written primarily for language majority students, but apply equally to language minority students.

Once a teacher has decided to incorporate reading aloud into her program, one of the first issues is selecting appropriate books. This becomes increasingly difficult as the limited English proficient (LEP) students increase in age and becomes a real challenge by the time they are ages 9-14, enrolled in upper elementary, middle or junior high school classes. This is because the topic, plot and illustrations should be chronologically age-appropriate but the language, vocabulary and story complexity educationally age-appropriate, i.e., compatible with the language proficiency. That usually has been interpreted as literature written for younger native speakers, those in the early elementary grades, aged about 6-9. However, much of this literature does not meet the needs of these older LEP students.

The purpose of this paper is to demonstrate that ample children's literature exists that is appropriate for the 9-14 year- old limited English proficient (LEP) speakers. This is done by developing literature criteria for this target population (TP) and then analyzing individual books according to those criteria. By including criteria for selection as well as specific book recommendations, I hope to empower teachers to choose their own books.

LITERATURE CRITERIA

Criteria for selecting children's literature for 9-14 year- old LEP students need to take into account both the characteristics of the literature itself and also those of the TP. I do this first with a set of ten criteria appropriate for all books considered for the TP and then with a series of recommended book themes and literary genres.

1. Books should address an age-appropriate theme, topic or story line. Accordingly, protagonists should be the students' ages or older. This should be reflected in the illustrations as well. Nursery rhymes, for example, would be considered too immature in subject matter, tone and usually illustrations.

2. Language and sentence patterns should be fairly simple and somewhat controlled, with tenses, structures and vocabulary repeated often throughout a book.

3. There should be limited use of metaphorical language and limited references to unfamiliar experiences.

4. As many books as possible should include rhyming. This is an excellent tool for memorizing (always helpful in language learning) and for visual phonetic transfer. This can be done in a mature way, with songs and poems in picture-book format.

5. The plot should be fairly straightforward, chronological in order and unambiguous. Action should predominate, with characters and descriptions clear but not complex.

6. Dialogue should be used as much as realistically possible, but books with nonstandard English and excessive use of idiomatic expressions should be avoided, particularly for beginners.

7. Books should lend themselves to being successful read-alouds. Most literature for ESL students should be first introduced orally, with the teacher reading. In that way, students are exposed to the stimulation of language beyond their reading level. This serves as a motivator to improve reading skills. At the same time, it also focuses primary attention on the basic listening and speaking components of language development.

8. Books should be fairly short, either as a whole, or by chapters so that they can be completed in 5-10 minute sittings. This is a realistic criterion, given the LEP student's concentration span in English, the desirability of frequent re-readings and short ESL class periods.

9. Books should be single volumes, as opposed to part of a collection, whenever possible. This applies most often to fairy tales, poetry and songs. This is partly for the student's sense of completion, but also because single picture books usually are more fully illustrated than collections.

10. One of the most significant criteria is illustrations. They should be clear and dramatic, ideally able to almost tell the story on their own. Both the teachers and students depend on these pictures to explain new vocabulary or experiences. The particular style is not as important as its full visual description of the mood and scene. Beginning ESL students will be "reading" the illustrations, much like preschoolers. For this reason, the amount of text per page should be limited, with illustrations predominant. With increased language proficiency, the balance should shift to more text.

Types of literature should be varied to expand LEP students' cross-cultural horizons. Children's literature should introduce the TP to the following themes:

1. Familiar fairy tales, legends and fables of childhood
2. American culture and customs, including family life and customs
3. Modern American life experiences (e.g. hospitals, shopping malls)
4. American history
5. Immigrant experiences
6. Cross-cultural experiences
7. Diverse cultural origins and traditions

A variety of literary genres can be effectively used to introduce the above themes:

1. Songs ("singable books")
2. Fairy tales
3. Legends, myths and fables
4. Poetry
5. Novels
6. Historical fiction
7. Biography
8. Picture book non-fiction

One should challenge students with increasingly longer and more demanding selections. This is when novels become appropriate choices. Even in those cases, however, illustrations should remain a prime consideration.

BOOK ANALYSES

The book selections represent most themes and genres, with the majority sharing a picture book format. The order of genre presentation is as follows:

1. Singable books
2. Fairy tales
3. Legends
4. Poetry
5. Non-fiction
6. Novels

The literature selections that follow have been grouped by themes as well.

Singable Books

When I First Came to This Land (Brand, 1974) is a popular folksong which has been effectively transformed into a simple but successful book. The song, written in 1948, tells of a 19th century European immigrant's struggles to develop the land and find happiness in the United States. The unnamed immigrant first appears as a bedraggled but appealing adolescent singing the lines, "When I first came to this land, I was not a wealthy man" (p. 1). Through his hard work, he gains one thing at a time, from farm to shack to animals to family. All is not easy, but he ends each addition with the upbeat refrain, "But the land was sweet and good and I did what I could" (p. 4). The message is sophisticated, yet the large print, rhymes and cumulative verses make it appealing for the TP. The soft brown and white illustrations by Doris Burn lend humor and add explanation. The music and words are helpfully reprinted in full at the end. Because of the rhymes and catchy melody, LEP students easily learn and memorize the entire book.

Although most 20th century immigrants have a more urban experience, this connection with the rural-immigrant past is a positive link to the American dream. As this book meets all of the established criteria, except the use of dialogue, I highly recommend it to immigrant children of this age.

Over the River and Through the Wood (Child, 1974) captures the popular Thanksgiving song of the title's name in a stunning picture book. Most Americans are familiar with the first and last verses of this holiday song, marking the beginning and end of this happy family journey to grandfather's house.

> *Over the river and through the wood*
> *To grandfather's house we go;*
> *The horse knows the way*
> *To carry the sleigh,*
> *Through the white and drifted snow. (p. 1-3)*

> *Over the river and through the wood,*
> *Now grandmother's cap I spy!*
> *Hurray for the fun!*
> *Is the pudding done?*
> *Hurrah for the pumpkin pie! (p. 25)*

But how many know the other ten verses, each beginning with the same first line and each adding something special to the building excitement. Set in a northern area, it also describes winter activities. As in most well-done singable books, the words and music are reprinted in full at the end.

What makes this book so successful for LEP students is the song choice combined with Brinton Turkle's magnificent illustrations and clever book design. They are exquisitely crafted with fine details of this upper middle class family in the late 19th century and their trip from the son's home in town, through the countryside to his parents' ample farm estate. The illustrations capture the happiness and excitement of the text.

This is an idealized Thanksgiving of a happy extended family of another century, but it is part of our heritage and as such deserves to be shared with LEP children unfamiliar with our celebrations. I have also used this book, especially the illustrations, to successfully introduce ESL classes to family relationships, holiday foods, winter activities and town vs. country contrasts. I recommend it highly.

Non-fiction

Thanksgiving Day (Gibbons, 1983) provides an excellent non-fiction coverage of this holiday, also in picture book format and also highly appropriate for the LEP. While Gibbons' illustrations are not the artistic masterpieces of Turkle or Galdone, each picture clearly explains the sentence or two of text below. The importance of this cannot be underestimated for LEP students. She traces briefly the holiday's origins and traditions and describes a realistic, modern-day celebration. Although she uses short simple sentences of seldom more than 12 words, with a predictable noun-verb-object pattern, the text is not boring because it is full of interesting information.

Thanksgiving combines elements of the universal harvest festival with specifics of our first immigrants' experiences. As such, it is our most uniquely American holiday. Nearly every elementary ESL teacher struggles to explain it to her students. These two books together can help make that task both easier and more enjoyable.

Fairy Tales

Charles Perault's *Cinderella* is perhaps one of the best known fairy tales, embodying many concepts: the "rags to riches" dream, the mean step-mother, the benevolent fairy godmother, the handsome young prince and as always in fairy tales, the good, kind and beautiful overcoming the bad, mean and ugly. By age ten, most young Americans have absorbed the Cinderella story into their common knowledge base. We refer to it and build upon it. The story is quite mature, yet relatively straightforward and uncomplicated. In addition, the story requires a fair amount of dialogue, one of the criteria. The choice then becomes which version of Cinderella to recommend.

I selected for consideration *Cinderella* by Brown (1954) and *Cinderella* by Galdone (1978). The story line of these translations is quite similar, but Brown's is more detailed, using more complex language structures, more idiomatic expressions and metaphors.

As an example, compare the texts of the same passage:

Cinderella slept on a wretched straw pallet in a miserable garret away up on top of the house. Her sisters lay on beds of the latest fashion in fine chambers with inlaid floors and great mirrors in which they could admire themselves from the tops of their silly heads to the bottom of their feet.

The girl slept up in the attic on a lumpy straw mat while her stepsisters had fine rooms with inlaid floors, soft beds and tall mirrors, in which they could admire themselves head to foot.

The poor girl put up with everything. She dared not complain, even to her father. He would only have scolded her, because-alas!-he was tied hand and foot to his wife's apron strings. (Brown, 1954: p. 3)

She suffered all patiently, not daring to complain to her father, for his new wife ruled him completely. (Galdone, 1978 pp. 5-6)

For Brown, that text is half a page, while for Galdone one and a half pages. With less text on each page, there is more opportunity to divide the story into more illustrations. Furthermore, although both versions contain illustrations on each page, Galdone's version has nine more pages and hence nine more illustrations; it also has the advantage of being larger. Larger-sized books are generally better for classroom use because groups of students can see them more easily.

The illustrations themselves are strikingly different. Brown's are soft, with fine-lined drawings and a predominance of warm pastels. Details and background fade together. Galdone's, on the other hand, are strong and dramatic, with a full palette used, including a lot of browns and grays.

Compare, for example, the illustrations of the texts quoted above. Galdone devotes a full page to Cinderella's attic, painted with somber grays, browns and blues and enough details to explain the term "attic" visually and also to evoke its coldness. Contrasted on the facing page is a highly decorated, bright bed chamber with all the details described in the text carefully depicted. Brown's illustrations, on the other hand, show a fuzzy pink bedroom scene on one page and on the other, a small picture of a forlorn Cinderella, crouched near something, presumably a hearth. Galdone's illustrations tell the story, almost by themselves, a significant advantage for LEP students.

Because of the simpler text and clearer, more numerous illustrations, I highly recommend Galdone's *Cinderella* over Brown's. My choice for the TP stands, even though Brown's version was awarded the coveted Caldecott Medal and Galdone's was not.

Legends and Fables

Legends of how things came to be (often referred to as "pourquoi stories") comprise another genre. They are very age-appropriate for 9-14 year-olds, who are beginning to question the world around them. Answers can come from legends of diverse cultures.

The Gift of the Sacred Dog (Goble, 1980) spins the fascinating tale of how horses came to the Native Americans of the Great Plains. An adolescent boy, seeking relief for his hungry tribe of buffalo hunters, approaches the Great Spirit, who responds to his prayerful cries with the gift of the sacred dog.

For many reasons this is an excellent choice for the TP. First, the protagonist is of a similar age, or perhaps even older. Second, the strong colorful artwork is aesthetically exciting, visually clear and helpfully detailed. Third, the book introduces LEP students to a positive, historical portrayal of Native Americans, a minority culture with which many recent immigrants are probably unfamiliar. Fourth, the language is relatively uncomplicated, with mostly simple or compound sentence patterns and few metaphors or idiomatic expressions. Fifth, the amount of text per page is relatively short, about 6-10 lines, 4-8 sentences, allowing ample room for the visual explanation as well. And finally, this simply is quality children's literature. Why shouldn't minority students be exposed to the best?

Users should be aware that this legend does refer to a spiritual power and includes short prayers of petition and thanksgiving, recognizing the Spirit's power in granting these requests. A teacher's decision to choose this book for a class should include a sensitivity to the issues of prayer and religion in his/her individual school district.

If an ESL class enjoys this legend, one could follow up on the Native American theme with *The Girl Who Loved Wild Horses* (Goble, 1978), which was awarded a Caldecott Medal. While it is approximately the same level of language difficulty, text per page and book length, it has a slightly more complex story line, challenging the intermediate learner to a higher level of comprehension. This legend tells of an adolescent girl who so loved wild horses that she ran with them, with a somewhat unexpected but very satisfying ending. It is a masterful blend of animal story, fantasy, mystery and romance. It appeals

especially to young adolescent girls whose attraction to horses appears to be an international quality. It is "safer" than *The Gift of the Sacred Dog* because it contains no religious references. Although the book publishers recommend both of these books for pre-school through 2nd grade (4-7 year-olds), I find them both highly appropriate for much older ESL learners because of the age of the protagonists, mature themes and sophisticated art work. Both are highly recommended.

Poetry

Poetry removes the written language one step further from an informal conversational register. It usually adds metaphors, references to past events and extra description. It also uses altered sentence rhythms and patterns and unusual word choices ("literary language"). For all these reasons it is a difficult genre for LEP students. The songs described earlier can be used as an introduction to poetry. More traditional poems, however, are best postponed until the intermediate to advanced levels. Nevertheless, the established criteria still apply and selections can be made for this TP.

I have chosen *Paul Revere's Ride* (Longfellow, 1963) as my example of this genre. This famous epic poem of American revolutionary courage was originally published over 100 years ago as part of a larger volume, *Tales of a Wayside Inn* (1863). Paul Galdone's powerful artwork, which not only explains the plot but also conveys its spirit, brings the poem dramatically to life in this picture book edition.

This poem speaks of our North American fight for independence two centuries ago. It is an appropriate choice for the TP because it blends an introduction to American history with a focus on a courageous episode of freedom fighting, something with which many recent political refugees can identify. As units on the American revolution spirally reappear throughout the middle school years, continually building upon previous knowledge, ESL teachers should help their students build up that reservoir of background information.

This poem also exemplifies the challenge of poetic language for this TP. The language notwithstanding, action predominates over description and Galdone's stunning illustrations help the LEP student to understand the period's events and drama. It is highly recommended.

By way of contrast, a far less satisfying edition of the same poem is *Paul Revere's Ride* (Longfellow, 1985). The difference lies in the artwork and book layout. Nancy Winslow's style is flat and lifeless, somewhat reminiscent of Gail Gibbons (see *Thanksgiving Day*). Its cartoon-like effect trivializes Longfellow's

poetic mastery. On each page the art and text are divided by a black line and both set within a rectangular box. This adds to the stiltedness of the book's design, reducing further its quintessential dramatic spirit.

In its favor, the book does offer a two-page prose introduction. This explains some of the historical background to Revere's ride, provides a map of the route itself and includes a glossary defining some geographical and military vocabulary used in the text. As a teacher, I would use these three textual aids from Parker's version along with the body of Galdone's edition.

Non-Fiction

To expand awareness of the American revolutionary period for LEP students, ESL teachers should turn to non-fiction. I recommend the biography of *Paul Revere* (Fritz, 1973). This biography encompasses his entire life, not just "The Big Ride" and portrays Revere as an energetic patriot and engaging fellow. It is well-written for the upper-elementary grades, ages 8-12. Introduced as a read-aloud, with teacher assistance, it could be understood by intermediate level LEP students of that age.

The challenge here is as much comprehension of a "foreign" historical era as it is language and vocabulary. For two reasons Fritz seems particularly well-suited for that task. First, her inclusion of off-beat facts and unusual details provide specific "handlebars" for students unfamiliar not only with our history but with our entire culture. Second, Margot Tomes' illustrations on nearly every page help the reader to envision the colonial era. Although I find her neo-primitive style unappealing, questions of artistic style in my criteria are less important than clarity and detail.

Although fully illustrated, *Paul Revere* is a step towards longer, more challenging literature for LEP students. Its 41 pages, for example, cannot be realistically completed in one or even two class periods. Despite its length, however, it still evenly balances text and illustrations.

It is beyond the scope of this paper to consider in depth books for 9-14 year-old LEP students that move further along the spectrum towards more text and fewer illustrations. I will, however, touch upon two: the first, non-fiction and the second, a novel.

The Land I Lost by Nhuong (1982) relates a series of true stories about the author's exciting childhood adventures in his Vietnamese village before "The War." His experiences are rich with dramas of exotic animals and cultural customs. This book does for Vietnamese village life what Laura Wilder's *Little*

House series did for American pioneer life. It is an important part of Vietnam's social history. And, as the Vietnamese become Vietnamese-Americans, their history becomes part of ours as well. This is a book well-worth sharing in mainstream as well as ESL classes for enhancing cross-cultural awareness. As testimony to its popularity, an excerpt of it is included in Addison-Wesley's elementary ESL text (1989).

Novels

In the Year of the Boar and Jackie Robinson, Lord (1984) describes her own childhood immigrant experiences in Brooklyn, New York. Although the protagonist, Shirley Temple Wong, is only eight, she functions in an older age group. Therefore, the novel stretches upward to the target age. Quite a long novel (169 pages), it can be completed in a month's time if read aloud a few pages daily. It is an excellent read aloud because of its fast pace and humor. It is also well-written in an age-appropriate style. For example, Lord's inclusion of pre-teen colloquial speech used in the numerous, short dialogues lends additional touches of reality. This makes it even more accessible to LEP students. In addition, it is a real find for ESL classes because it addresses the theme of a young female's cross-cultural adjustment to a contemporary U.S. urban environment, touching upon topics from school to sports to social interaction. Not to be missed!

Summary and Conclusion

Certain criteria were critical in evaluating the success of the literature selections, most of which were picture books. The most important was the ability of the illustrations to clearly explain the text and to capture its spirit. The second most important was the maturity of the theme matched with protagonists of an appropriate age. And the third most important was the language structures and sentence patterns. As a language teacher, I was surprised to discover that language was not the most important criterion in determining a book's appropriateness for the ESL population. Upon reflection, I realized that as teachers we can simplify a difficult structure or even retell an entire story, if necessary, but we cannot create the visual explanation. For this, the illustrations are critical for those under our care who may not yet fully understand what the words mean.

It should be clear to the reader at this point that there is children's literature appropriate for LEP students in grades 4-8, ages 9-14. Ten of the twelve books reviewed are recommended. Of course, there are more than ten appropriate books for this population. I describe many others in my teacher resource book, *The Literature Connection: A Read-Aloud Guide for Multicultural Classrooms* (1990). It is my hope that teachers and librarians will find these books successful in the classes. In the end it is even more valuable that they use the recommended criteria to identify their own favorites to share with their students.

THE AUTHOR

Betty Ansin Smallwood, a veteran ESL teacher of 16 years, has recently completed a comprehensive teacher resource book, *The Literature Connection: A Read-Aloud Guide for Multicultural Classrooms* (Addison-Wesley). She is currently a doctoral student in Bilingual Education at George Mason University in Fairfax, Virginia.

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Portable Mini-Centers For The Elementary ESL Classroom

Mary Lou Kulsick and Pat Robinson

In the multi-level elementary ESL classroom, one teacher is often responsible for several grade levels of students at the same time. Within each grade level, there are varying degrees of English proficiency. The question becomes how to provide good independent learning activities for all students, freeing the teacher to work with small groups. Centers at which students can work individually or in pairs help to meet this need.

An innovative and fairly easy way to organize these centers is by using nine-slot shoe caddies that are readily available for purchase in the closet supply section of local stores. Following are suggested center materials and activities for the nine slots of a shoe caddy.

USE OF "A" OR "AN"

Cover two cans (frozen juice size) with contact paper. Label one can "A" and the other "AN." Paste one picture each on strips of

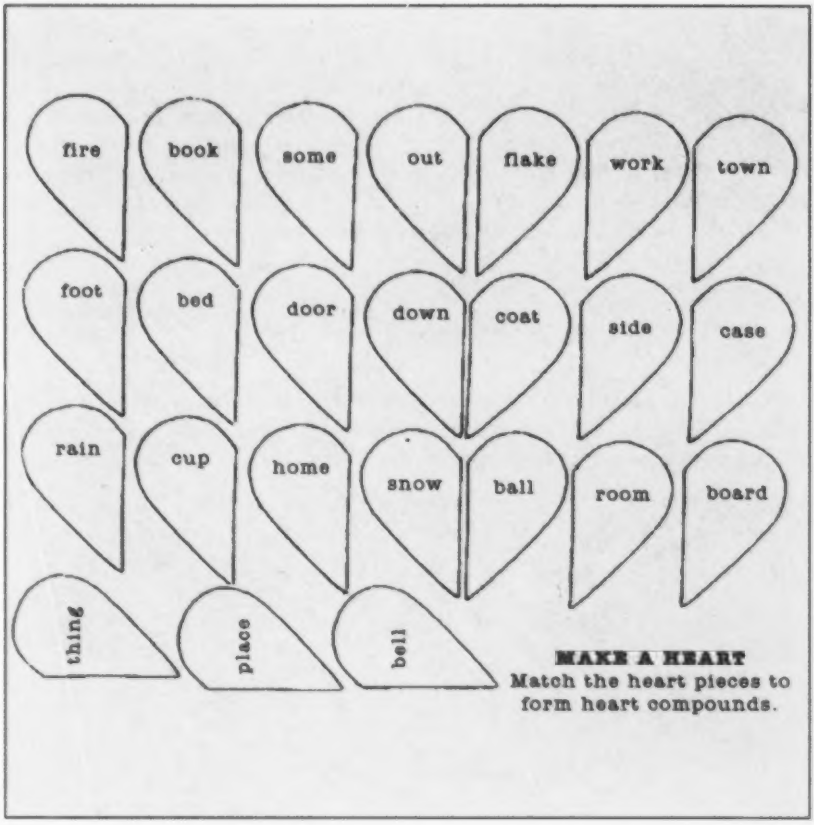

Figure 1. Matching Activity Sheet

construction paper. Laminate these strips for greater durability. The student's task is to sort the pictures into the proper container.

MATCHING ACTIVITIES

Provide color word cards and pictures or objects for students to match. Students can also match number words with the correct number of objects in a picture. Another idea is to match upper and lower case letters. For more advanced students, compound word and homonym matching activities can be substituted. Whenever possible, make the activities self correcting.

(See Figure 1.)

BEST COPY AVAILABLE

LISTENING ACTIVITIES

Obtain eight film canisters. Fill each canister with one of the following: paper clips, rice, cotton, a penny, a piece of chalk, rubber bands, buttons, and beans. Make a small chart with eight circles picturing the contents of each canister. Explain to the students that they are to shake each canister and place it on the picture of its contents. If you want this activity to be self correcting, number the bottom of each canister and provide an answer card.

(See Figure 2.)

WHO? WHAT? WHERE?

Take three paper plates and label each with one of the following words: "Who?," "What?," "Where?" Provide pictures of people, things, and places for the students to sort onto the appropriate paper plate.

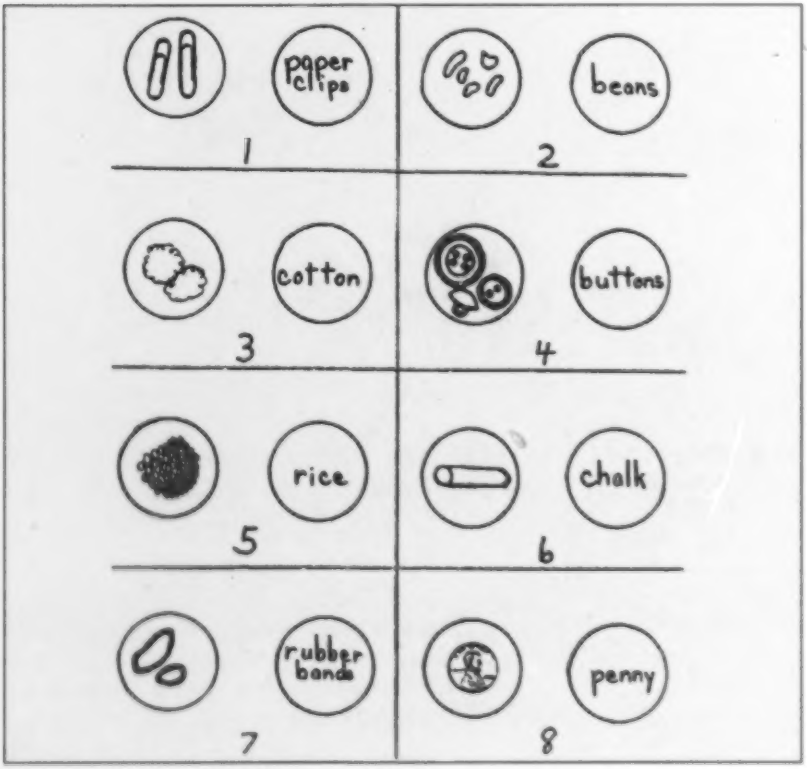

Figure 2. Listening Activity Sheet

OPPOSITES - SYNONYMS - TIME

Make a construction paper wheel with words that are opposites or synonyms. Color code the correct number of clothespins. Ask students to place the clothespins around the wheel, matching the clothespins' color with the two opposites or the two synonyms.

Reinforce the concept of time by including a sheet of clock faces and having students match a numerical time card with the proper clock.

SPEAKING - WRITING

Glue small pictures on one end of tongue depressors. Write the name of the person, object, or place on the stick. Pair up students and have them take turns choosing several sticks and making a sentence using the words on their sticks. Students can also write their sentences.

Provide a cube pattern. Have students cut and paste the pattern into a cube. One student at a time rolls the cube and says the word on top of the cube. The students can make sentences from their "cube words" and write the sentences.

USING REFERENCE BOOKS

Place a small telephone book, dictionary, or atlas in the slot of the caddy. Write questions in simple language on an index card. The students read and answer the questions using the reference books. This is a good activity for two students to share.

READING INCENTIVES

Provide a seasonal pattern for students to make upon finishing a book. The students write their name and the title and author of their books on the shapes (leaf, heart, kite). Prepare a bulletin board so that students may mount their patterns showing how many books they have read.

COMMERCIAL MATERIALS

Locate small game cards or reading activity cards such as those made by CAT or Frank Schaffer. Place them in a shoe caddy slot along with directions.

SUGGESTIONS FOR USING THE CENTERS

Each of the centers should be pre-taught before students are asked to use them. This can be done by introducing one or two centers daily until all nine centers have been thoroughly explained. The centers can be changed as needed.

For record keeping purposes, a grid which includes the students' names and the numbers of the centers can be attached to the top of the shoe caddy. If such a grid is used, students should be directed to check the number of the center after they have completed it.

Students' progress at the centers can be evaluated through teacher observation and correction of the center worksheets.

ADVANTAGES OF THE SHOE CADDY CENTERS

- Shoe caddy boxes are easy to store within even a small classroom.
- Individual centers can be taken to a designated work area to complete.
- Centers can be changed as often as necessary to meet students' changing needs.
- Students can work on centers individually or cooperatively.
- Most centers are self-checking.
- New students who arrive during the year can be paired with more proficient students to work on the centers.
- The variety of activities helps meet individual learning styles.
- The centers assist teachers with everyday classroom management.

THE AUTHORS

Pat Robinson teaches at Waynewood Elementary School in Fairfax County. Mary Lou Kulsick teaches at Annandale Terrace Elementary School and has served as an ESL Curriculum Assistant in Fairfax County Public Schools. Both Robinson and Kulsick taught abroad before coming to Fairfax County Public Schools.

Shakespeare Made Simple

Susan Lewis English

All the world's a stage,

And all the men and women merely players.

They have their exits and their entrances;

And one man in his time plays many parts...

— William Shakespeare, "As You Like It" II, vii

As an ESL teacher with no more drama experience than bit parts in high school plays, I was surprised to discover how easy it can be to bring drama into the classroom. My intermediate and advanced students of English as a second language were also surprised at their own ability to use English in a variety of new situations.

Since Shakespeare is known around the world, most adult and young adult ESL students with academic backgrounds have read entire Shakespeare plays in translation. The themes are universal: love, hate, trust, fear, friendship, death, and so on. There are generally about a half-dozen central characters in a Shakespeare play, a

manageable number for group work. The greatest asset of Shakespeare plays, however, lies in their action-filled plots. Take "Romeo and Juliet" as an example: boy meets girl, boy and girl marry, boy kills brother-in-law, boy flees, girl takes potion, boy returns...the rest is history.

We are not asking ESL students to speak 16th Century English for five long acts. Rather, we are using Shakespeare's plots as a stimulus for a communicative activity. The students are given four things: a list of the characters, a synopsis of the plot, a room with floor space, and a time frame in which to recreate the story by ad libbing their own lines in contemporary English.

While most performances actually consume only 10-15 minutes of on-stage time, the amount of class time required to prepare a drama can vary greatly. The fastest student production I have witnessed was a tragi-comic rendition of "Romeo and Juliet" which was prepared and performed within one 50-minute class period. In contrast, another class took several weeks to discuss the theme of "Hamlet," visit a theater, interview the director, watch a videotape on Shakespeare's time, select roles, rehearse, and finally perform a very serious rendition of that play. After that, they attended a professional production of "Hamlet."

The use of a video camera is not essential but can facilitate production and provide motivation and reward to student actors. With videotape, students can work scene-by-scene, capturing and preserving the spontaneity of each segment as it goes on stage for the first time. Afterwards students can watch themselves in action and, if they choose, authorize the release of the videotape for viewing by other students and teachers.

The teacher should resist at least two temptations in producing a simplified Shakespeare play—the temptation to sit in the director's chair and the temptation to correct students' errors after the curtain has risen. The best place for the teacher during rehearsal is standing by in the wings. During and after the performance are times for positive feedback. The proper place for the teacher then is in the audience leading the applause.

In discussion after the plays, my students have revealed some of the subtler reasons for using drama in the classroom. Acting, like role-playing, simulates communicative situations which do not appear in most textbooks. It broadens the scope of the classroom far beyond its four confining walls. Even better, planning a drama requires students to interact with each other. The process of producing a play can become an opportunity not only for simulated but real communication among students.

Some say that to speak a second language effectively, a learner must assume a new role. If it is easy to take on the many roles which, according to Shakespeare, we play in our lives, then it should be easy to play a new role in a second-language environment. Unfortunately, for many language learners it is not easy. This is where drama can help break the ice. A play set in a strange time and place has an unreal quality and so may be less threatening to the ego than real life. If a student takes the risk to act a part in a play and suffers no loss of ego, she or he may be similarly inclined to take such a risk when using a second language in the real world.

Shyer students in my classrooms invariably choose a walk-on part or the role of video camera operator. But once they have become involved in the production of the play, have familiarized themselves with the characters, and have walked across the imaginary stage of the classroom, they seem to develop confidence. They may change their minds and begin to take a more vocal role in the play and other communicative tasks as well.

"This has never happened to me before," confided a shy Taiwanese bystander-turned-actress who had never spoken out in any class in her life. She was amazed to discover that she could use a second language to accomplish her purposes. For this student, as for others, conquest of fear may mark a significant step toward effective functioning in a new language-speaking role.

How to Produce a Simplified Shakespeare Play

I. Introduce the Activity

A. Write "Shakespeare" on the board.

B. Ask the students the following questions:

1. When and where did Shakespeare live?
2. Can you name any Shakespeare plays?
3. What do you know about these plays?
4. Would you like to role play the story of one of his plays?
5. Which play would you like to do?

C. Measure the students' reaction.

1. If the students are clearly not interested, abandon or postpone the activity.

2. If the students are interested, together select one play. Then assign for homework the following short reports:

   a. The Life and Work of William Shakespeare

   b. The Characters in the Play

   c. The Plot of the Play

   d. The meaning of vocabulary:

Nouns	Verbs
cast	enter
plot	exit
stage	act
scene	
comedy	
tragedy	
history	

E. Listen to the student reports; answer questions about Shakespeare, his time and his plays.

II. Prepare for Class

A. Look up "Shakespeare" in the *World Book Encyclopedia*.

B. Xerox the page which describes the play you have selected.

C. With scissors, cut the synopsis into as many scenes as there are changes of setting.

D. Paste the pieces of the synopsis on a sheet of paper, listing to the right of each scene the principal characters who appear.

E. Duplicate this handout, one copy per student.

F. Arrange to use a room with open floor space and, if possible, a video camera.

III. Rehearse the Play

A. On the board, write the title of the play and list the principal characters.

B. Give each student a copy of the handout.

C. Read the synopsis aloud as the students read along silently at their seats. Clarify vocabulary and meaning.

D. Ask students to choose parts and write their names on the board beside the character they will play. (In some cases one student will have to play more than one part, while in others two or more students will have to share one part, dividing the scenes among themselves.)

E. Set a time limit for planning and rehearsing the play.

F. Ask students to begin.

G. Step to the back of the room to observe silently, offering encouragement and suggestions as needed.

IV. Watch the Performance

A. If you have a video camera, record each scene as it is performed. Then play back the entire play without interruption while the students watch.

B. If you have no video camera, wait until the entire play is planned and rehearsed, scene by scene. Then sit back and watch the entire performance.

V. Plan Follow-Up Activities

A. Offer praise and encouragement to the student actors. Do not correct students' language or evaluate their performance unless the students ask you specifically to do so.

B. Ask students to discuss the questions below.

1. What were some difficulties in planning and rehearsing?
2. How did you feel about performing the play?

C. Offer one or more of the follow-up activities below.

1. If you videotaped the play, schedule a private conference with each student to view the videotape and answer the student's questions about his or her use of verbal and nonverbal communication.

2. Perform the play for another class.
3. Study more about Shakespeare's life and plays.
4. Attend a real play by Shakespeare or any other playwright.
5. Study and perform a play by another famous playwright.
6. Write and perform an original play.

THE AUTHOR

Susan English is the author of *Say It Clearly: Exercises and Activities for Pronunciation and Oral Communication* (MacMillan, 1988). A former senior Fulbright scholar, she directs the American Language Institute at the University of Toledo in Ohio.

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The Fail-Safe Micro Research Paper

Mary Anne Saunders

For several years, we assigned traditional research papers in our higher-intermediate level ESL classes at The George Washington University. The traditional approach involved a 6-8 page research paper, with each student individually choosing a topic of interest.

Using this approach, we received research papers full of problems: frequent incidents of plagiarism, unfocused topics, inappropriate sources and citations, weak organization, poor development of the argument, lack of cohesion, and poor or absent introductions and conclusions. In addition to these problems, there were expected grammatical inadequacies, creating a headache of correction for the teacher and a nightmare of revision for the students. The students themselves felt that they had worked excessively hard on an assignment that they did not understand and that quite possibly earned them a lower grade. Their lasting impression was that research was confusing and frustrating.

Finally, out of the kind of desperation caused by writing the question "Are these your own words?" for the thousandth time in the margin of a student paper, we realized that our approach had to change. Initially, we decided to eliminate the research paper assignment altogether. We soon realized, however, that deletion was not the

answer. Most of our students would be mainstreamed into their university courses the very next semester when they would be required to write research papers. We then decided that it was necessary to keep a research component, but the instructional methodology needed re-evaluation. Since the most serious flaw of the traditional approach seemed to be the students' lack of success in producing an acceptable final product, we developed a modified research assignment, a "micro research paper," designed to guarantee success.

The key element of the modified research assignment became this guarantee of success, and the only way the students could achieve this was for the instructors to exercise control over most of the process. What these students really needed was a research tour guide, leading them from the plane to the buses to the local sights, someone who knew the rules and regulations of this new area. Their analysis of what they "saw" was their own, but without the guide, they could become inextricably lost.

Therefore, the following is a chronological plan of action for this micro research project along with suggestions for adaptation of the assignment to individual class needs. There is a great deal of room for flexibility in this unit even though at first it appears to be quite rigid.

CREATING AN AWARENESS OF CURRENT EVENTS AND CONTROVERSIAL ISSUES

From the beginning of the semester, even before mentioning the existence of the assignment, the instructors try to develop in the students an awareness, and interest if possible, in current events and controversial issues. Several times a week instructors can begin class by discussing what appeared in the news the evening before. Basing a ten or fifteen minute free-write assignment on the discussion is very helpful. Concentrating on current events rather than academic issues has proven to be effective, keeping in mind the reduced scope of the research project.

PRACTICING NECESSARY WRITING SKILLS

Since the micro research paper is actually an extended exercise in "Using Authority," the instructors can lead up to it gradually, first by presenting or reviewing the basic elements of paragraph writing: the topic sentence, supporting sentences, transitional material, outlining, etc. Then they can move on to the elements of essay writing: the thesis statement and introduction, supporting paragraphs, transitional material, and concluding paragraph. The students might also have been introduced to the fundamental rhetorical patterns: logical division, chronology, process, comparison/contrast,

cause/effect, description, problem/solution, and the possibility of combinations of several elements of these patterns. The basic elements of a "Using Authority" exercise should also be covered: the structures involved in reported speech, parenthetical documentation of the source material (following MLA, APA or other guidelines), paraphrasing, summarizing and synthesizing. In terms of grammar, clausal/phrasal structures seem to support the type of writing used in this exercise.

CHOOSING A TOPIC

After the instructors have laid this initial foundation, the students should begin reading newspapers and magazines and watching the news on television in preparation for choosing a topic for their research assignment. They may begin by thinking of very broad topics, such as drug abuse. The next step would be to narrow that topic to drug abuse among American teen-agers, for example. After having received some guidance in choosing and narrowing topics, all students hand in their individually chosen topics. At this point the instructors become recorders, collecting the topics and writing them on the board. The impossible as well as the possible ones are included in order to guide the class to see what makes a topic manageable. A typical list of topics might read as follows:

1. Drug Abuse among American Teenagers
2. Alcohol Abuse among American Teenagers
3. Why (fill in blank) Is the Only True Religion
4. Overpopulation in China
5. The Epidemic of Teenage Pregnancy in the U.S.
6. AIDS: God's Punishment for Sin
7. Child Abuse in the U.S.

After reminding the students that the paper will be about three pages in length, the instructors can ask them to identify which topics need to be narrowed even further. The answer is all of them. They then ask which of the topics are inappropriate for a research paper. The answer is the third and sixth topics because they are opinions, not topics for research. At this point the students vote on which area of interest they will concentrate on. There are usually only two or three areas of interest that receive major class support. A

lot of friendly but animated discussion can go on here, with students trying to convince others of the values of their own topics. This type of discussion should be encouraged.

It may be necessary to narrow the area ultimately chosen by the students. If, for example, the class has chosen "The Epidemic of Teenage Pregnancy in the U.S.," the instructors' task is to point out that there are many aspects to the epidemic: the causes; the effects on the mother, on the child, on society, the comparison with the teen pregnancy rates in other countries. Another vote is taken on the direction the interest area should take. The new class topic is written on the board, for example, "The Main Causes for the Epidemic of Teenage Pregnancy in the U.S." This now becomes everyone's topic. The students accept the fact that there is only one topic for the entire class when the reasons for the uniformity of the topic are explained.

After the students have chosen the topic, a ten minute free-write on what they know or assume about the subject can be of considerable value, especially in encouraging the less articulate students to participate in preliminary discussions. The students are told at this time to buy a file folder in which to keep all their papers and handouts for this assignment.

LOCATING SOURCES IN THE LIBRARY

The next class meeting is spent at the library, looking for magazine and newspaper sources, since these are the most appropriate for current events topics.

At the library the students are divided into groups of two or three: perhaps one group to consult the *Washington Post Index*, another group the *New York Times Index*, others various recent editions of *The Reader's Guide*. A bit of controlled chaos will be experienced at this point. There are many stumbling blocks that the instructors must remove; for example, most of the students will never have used an index or *The Reader's Guide* before. They will also want to know if the library has the magazines or journals cited in the *Guide*.

Occasionally, a class will choose a topic that cannot be researched because sources cannot be located in the library. In such a case, it is a worthwhile exercise for the students to see that it is sometimes necessary to change a topic.

After approximately 20 or 30 minutes, each group of students should have the bibliographic information for four or five articles in hand. The students must be very careful that they have copied down information accurately for future use.

Frequently, students choose sources that are not appropriate for their project. An article may not directly relate to the subject (titles can be misleading) or may be out of date. Careful explanation of why these articles are not appropriate is necessary. For example, for the topic "Reasons for the epidemic of pregnancies among American teenagers," the article entitled "Why the Abortion Rate is So High for D.C. Teens" might not be relevant, whereas the article entitled "Babies Having Babies" would be.

Now the task is to locate and reproduce the articles. Each student must find and reproduce one article from the group list for the next class period. There should be no duplicates. At our library, perhaps at any library, these are not simple tasks. Students may be going off in all directions - to the bound periodical stacks, to the recent acquisitions section, to the microfilm and microfiche area, etc. Obviously, the instructors cannot remain with each group, but can divide their time and attention carefully. Graduate students in the class will probably have had some experience finding sources in their various countries although their systems might be different. Those students can often help with some of the source location tasks, for example, finding bound periodicals in the stacks. If there are no graduate students, the instructors can divide their time by spending a few minutes with each group, assisting the students with their initial problems such as not knowing that the bound periodicals are arranged in alphabetical order or being unfamiliar with the microfilm and microfiche equipment.

Each group of students is reminded of its responsibility to bring three or four articles to class the next day, complete with correct bibliographic material, including all of the page numbers for the article, the volume number (if applicable), the complete and correctly spelled author's name, etc. They must also be reminded that if an article is more than one page long, they must reproduce all of the pages, a frequent if mystifying omission among our students.

At some point in the library session, the instructor should leave the students alone to help each other continue and complete their searches. The students gain confidence from doing a manageable segment of the search for sources themselves.

MAKING THE FINAL SELECTION OF ARTICLES

The next class session involves getting feedback from the students as to the problems that they experienced in the library and also entails collecting the articles. It is the instructors' responsibility to reproduce all of the relevant articles for the next class period, including pertinent bibliographic material.

Some of their choices might be too long or too technical; for example, an article from a medical journal on difficulties in pregnancy for teenagers would not be comprehensible to a class writing a paper on teen pregnancy. If an article is obviously not appropriate, it is not duplicated for the class. If, however, some articles are merely better written or contain better organized or more complete information than others, both the better and the mediocre articles are duplicated so that the students can see what is involved in a value judgment. The longer first list of articles should be kept to no more than about seven or eight. If more are used, the project becomes primarily a reading assignment, and the class can run into serious time management problems.

READING AND ANALYZING THE ARTICLES

The instructors distribute the package of articles at the next class session and begin the next phase of the project: reading and analysis.

There are many options for the instructors at this time. One is to assign all the articles as homework assignments, perhaps spreading them out over two or three sessions. A second is to read the articles in class as a speed reading exercise. Another might be to have the students present oral summaries of the articles in an oral communication class if the writing is done in a grammar or writing class. Perhaps the articles could be read in the reading class. A combination of these options could also be used.

All of the articles are discussed in class. Lists of questions on content may be helpful for the first few articles; afterward, as the students become more confident in their comprehension of the material, the class can begin discussing quality - Which article is clearer? Which one is most informative? Which one contains misleading statistics?

As the students read the articles, they can be asked to circle any vocabulary or questionable statements and to underline the sections that they find the most helpful or think that they should quote. The whole class then comes to a decision on which sections are the most quotable for the paper. Because of the reduced scope of this paper, formal notetaking and the use of notecards do not need to be covered.

SYNTHESIZING THE INFORMATION

The next phase is synthesis. It is always reassuring to the students at this point in the process to note that they have already finished the most difficult part of their task, choosing and narrowing a subject and finding, reading and analyzing sources.

Now the class is ready to write a thesis statement. This task is accomplished together at the blackboard or computer terminals, with revision, correction, feedback and further revision, until the thesis statement satisfies the group. The instructor can help smooth rough edges and guide the class so that statements such as "I will write about why American teenagers get pregnant" or "Why should a highly developed country with technology like the U.S. have too much pregnancy that can be stopped?" can become a statement such as "This paper will discuss the main reasons for the epidemic rate of pregnancy among American teenagers."

Then the students prepare a working outline or semantic map of the proposed paper including the thesis statement. The outlines or maps are collected, corrected, and the best one(s) duplicated and distributed. A working outline or map is very helpful, especially if the students know that it is not sacrosanct, that it might even evolve a bit as they progress.

DOCUMENTING THE SOURCE MATERIAL

The students are now ready for an explanation of bibliographic and parenthetical documentation style. Following MLA, APA, or another accepted style, the class practices inserting the necessary documentation of sources. Information on footnote and endnote style may also be provided.

The students now practice composing one or more sentences using quotes from the "core" articles. Then, assuming instruction in these skills has been provided, they can practice writing a paraphrase and summary of the same material. The students are responsible for using a variety of these techniques; using all direct quotations or all paraphrases is unacceptable.

After reviewing the correct bibliographic format once more, the students are expected to be able to produce a bibliography for the following class session. The instructors collect, correct and return the bibliographies as soon as possible.

The instructors also review the other elements of writing a formal paper: namely, how to construct a title page (following the guidelines of their particular institution), what kinds of transitional signals are appropriate for certain types of situations, and what kinds of conclusions are effective in research paper writing. Slower classes might need to prepare concluding statements as a class. The more able students probably would rather have latitude for their own comments and creativity in the conclusion.

WRITING THE PAPER

The students then finish the first draft as an out-of-class assignment. They are instructed that the final product should consist of a title page, an outline with the thesis statement, a body (paginated), and a bibliography.

EVALUATING THE PAPER

The students' drafts are evaluated for content, organization, grammar, mechanics, and vocabulary. A process approach works well here, perhaps involving several drafts, each with a particular target area for revision. The drafts are returned to be revised. The instructors should try to provide a one-on-one feedback session or conference to clear up any final problems for the students. The revisions, along with the originals, are handed in and re-evaluated by the instructor and a grade can be given, along with a form or prose explanation of how that grade was determined.

SUMMARY

Two questions are frequently asked about this micro research paper. 1) Is there any creativity in this type of writing? 2) Is too much control exercised by the instructor? In answer to the first question, it is amazing how much variety occurs in these papers. No two students think alike and no one paper is ever very much like another. An analogy might be drawn to an art class where everyone is provided with the same materials and the same model, yet no two pieces of art are the same. What the instructor has done is to remove any chance of error from the process. Instructors guide the students in every step of the research process so that the following semester, when they have instructors who cannot give them this type of intensive assistance, they will have the confidence to do research and hand in papers that will not be detrimental to their academic progress.

Let's review the controlled elements of this research paper:

1. Choice of topic
2. Location and choice of sources
3. Identification of material to be extracted from sources
4. Title page
5. Outline/map
6. Thesis statement
7. (Conclusion)*
8. Incorporation of sources (parenthetical documentation/footnoting/endnoting)
9. (Transitional material)*
10. Bibliography

*These elements are controlled to a lesser degree.

INDIVIDUALIZING THE PROCESS

Individualization of this project can be achieved in many ways. For example, graduate students might be asked to choose more articles or longer ones. Or they might be asked to call a government agency to ask for information on the subject. Located in the Washington, D.C. area, many ESL programs can take advantage of this convenience. The Department of Health and Human Services is a favorite source of information for many students. And, as mentioned before, the graduate students can help the undergraduates locate sources during the library session.

Still another variation on source gathering is to have the students interview individuals about their subject. Interviews are not always possible, but they are usually worthwhile. For example, although it would be too uncomfortable to interview a pregnant teenager for the paper on teen pregnancy, it might be possible to interview someone from the sociology department who is studying this problem or perhaps working with pregnant teens.

Another way tc individualize might be to allow graduate students (or others who do not seem to need quite so much guidance) to choose a topic related to, but not exactly the same as, the class topic. Instead of causes of the teen pregnancy epidemic, for example, they might want to do the effects on society. Their papers might also be a bit longer, perhaps five pages.

STUDENT REACTIONS

The feedback from the students who have participated in this mini-research project is almost always positive. The inexperienced undergraduate students feel that they can successfully complete research assignments in their courses the next semester. They did not feel this confidence before undertaking the project. The graduate students have said that although the process of finding sources may be only technically different from the process in their countries, the style of organizing the paper and incorporating sources is different enough to make the assignment of great value to them, especially in the area of avoiding plagiarism, a growing concern on most U.S. campuses. In addition, the instructors feel that they have finally been able to guide their classes through the dangers of the research process effectively. There is no chance for error. There is virtually no occurrence of plagiarism. There is only the possibility of a successful experience.

THE AUTHOR

Mary Anne Saunders is Assistant Professor of English as a Foreign Language at The George Washington University in Washington, D.C. She is also president of MetaTech Corporation of Arlington, VA.

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Conferencing With ESL Students

Nancy Hayward

Looking at the talk that occurs between teachers and ESL students during conferences can be a fascinating and productive process. Not only does the analysis of conference talk give us important insights into the way our students think, but it also gives us a way to see how we interact with our students.

Conferences have become an integral part of composition classes for ESL students and for native speakers largely due to the acceptance of the process approach to writing. A hallmark of the process approach is the emphasis on the process of writing rather than on the final product, the finished paper. Another important aspect includes focusing on meaning rather than mechanics, at least at the early stages of writing. But perhaps foremost, the process approach to writing acknowledges the importance of conferences since it views writing as a form of communication and thus sees the meaning that comes across in a piece of writing as paramount. For these reasons, it is fairly common for college writing classes to include a conference component.

As teachers, we attest to the benefits of working closely with students and their writing. Conferences allow teachers to tailor instruction for in-

dividual students, thus personalizing information, materials and tasks. The interaction allows teachers to test for comprehension, but it also provides a milieu for establishing and maintaining rapport with a student. In one report on the effectiveness of teaching composition on a one-to-one basis, over three-quarters of the American students polled felt better about themselves as writers after a conference than they had before (Simmons, 1979). Students especially appreciate individualized instruction and personal attention.

But what are the qualities that characterize a "good" conference? Why are some conferences judged "successful" while others are labelled "unsuccessful" even when the same teacher is involved?

The success of a conference is at least in part related to the nature of the talk which characterizes it. By analyzing the types of talk that actually go on in writing conferences, we can see how different conferences achieve varying degrees of success. The roles teachers play are often reflected in how they talk to their students. The types of conversations which occur in writing conferences have been characterized in different ways. Muriel Harris (1980) describes the tutor as functioning in one of three ways: first, as the coach who trains the novice writer but then sits on the sidelines during the performance; second, as the commentator who evaluates the work in progress; and finally, as the counselor who takes the whole personality of the individual into account. According to Harris, teachers often take on more than one of these roles during the conference, switching hats, as it were, as the need arises. The key to successful conferences, therefore, is for teachers to "read" the students and to adjust their roles accordingly.

Another researcher, Nancy Allen (1986), describes conferencing roles according to the extent of the teacher's control. On her continuum, teachers range from extremely authoritarian figures on one end to teachers-as-inquirers and finally, at the other end, to teachers as comrade-explorers.

Implicit in the Harris and Allen descriptions is the judgment that the most successful conferences are those which do not mimic the discourse patterns that typify classrooms. In analyzing the nature of classroom talk, Hugh Mehan (1985) found that what he calls "elicitation" sequences predominate. In the classroom, Mehan says, dialogue consists of three parts: a teacher's question (ELICITATION), the student's RESPONSE, and the teacher's REACTION to that response. A typical sequence would proceed as follows:

Teacher (ELICITATION): Billy, who is the father of America?

Student (RESPONSE): George Washington.

Teacher (REACTION): Very good, Billy!

Here, the teacher obviously has firm control of the discourse sequence and asserts his or her authority in maintaining control. In contrast, everyday conversations between friends or between people of relatively equal status consist of a series of real questions or reactions which remains fairly constant in the exchange of speaking turns. We might, therefore, have a conversation such as the one that follows:

Speaker 1: Hi! How's it goin'?

Speaker 2: Fine. How're you doin'?

Speaker 1: I saw Judy the other day. You were right. She doesn't look too well. Have you heard anything more about her?

Speaker 2: I saw her mother at the mall on Tuesday. . .

In conversations such as this one, friends share privileged information and elicit responses from each other, but they do not evaluate the quality of the responses the way teachers do in the classroom.

Research into the talk that characterizes conferences shows that conference talk has characteristics of both types of discourse and falls somewhere between classroom talk and everyday conversations. A 1988 study (Davis, Hayward, Hunter and Wallace) looks at the oral interaction that occurs between four American undergraduate writers and their four graduate student tutors in a university writing center. Audio tape recordings and their transcripts were analyzed using FOCUS to code the conversations. Like Mehan's system for analyzing teacher talk, FOCUS is an instrument used to analyze discourse (Fanselow, 1978). While FOCUS was designed to study talk that occurs in ESL classrooms, it is also revealing when used in American classrooms.

Fanselow's FOCUS identifies four types of "conversation moves:" STRUCTURE, SOLICIT, RESPOND and REACT. A STRUCTURE might set the stage for action to come or might make an announcement. In the classroom, a STRUCTURE might be, "Students, please open your books to page 123." What Fanselow calls SOLICIT is equivalent to Mehan's ELICITATION; RESPOND and REACT are also approximately the same as Mehan's. Rather than the three-part sequence Mehan uses as the basis of analysis, Fanselow sees a four-part sequence:

Teacher (STRUCTURE): Open your books to page 123.

Teacher (SOLICIT): Who is the father of America?

Student (RESPONSE): George Washington.

Teacher (REACT): Very Good, Billy!

Table 1 compares the two systems.

Table 1

CLASSROOM DISCOURSE		
MEHAN	**FANSELOW**	
	Structure	Open your books to page 123
Elicit	Solicit	Who is the father of our country?
Response	Response	George Washington
Reaction	Reaction	Very good, Billy!

What makes Fanselow's instrument valuable for classroom research is his calculations of the percentages of moves characterizing different types of conversations, thus providing a standard to use for comparisons (see Table 2). The results of the Davis, Hayward, Hunter and Wallace study show that the ratio of STRUCTURING, SOLICITING, RESPONDING and REACTING remarks remained remarkably constant throughout the four conferences analyzed, although the actual number of moves varied a great deal from session to session; that is, while some conferences were characterized by a large number of turnovers in moves, the ratio of teacher moves to student moves remained the same. When comparing these results with what Fanselow found for teaching and non-teaching settings, we see that tutoring sessions fall somewhere between everyday conversational routines and classroom routines.

Table 2

PERCENTAGE OF MOVE TYPE (FANSELOW; TUTORING SESSIONS)			
	TEACHING SETTING (FANSELOW)	NON-TEACHING SETING (FANSELOW)	TUTORING SETTING
Structure	7%	11%	6%
Solicit	35%	11%	22%
Response	33%	12%	21%
Reaction	25%	66%	51%

All of the conferences in this study were rated as "helpful" or "very helpful" by the students. However, the focus of the conferences, the degree of control exhibited by the tutors, the relative amount of time spent on STRUCTURING, SOLICITING, RESPONDING and REACTING, the time spent on task, and the conversational styles varied from conference to conference. In an effort to see if conferences involving ESL students were similar to the American student conferences and to understand how the overall impressions of a conference were achieved, I set out to analyze, in depth, my own patterns of interacting with ESL students.

CURRENT STUDY

In the spring of 1989, I taped the conferences I held with my College Writing students. The class consisted of twenty-six ESL students. I routinely conferenced with students after they had written the first draft of a paper, one which would be revised and later turned in for a grade. Discussing high level concerns such as focus, meaning, organization, richness of detail, use of examples, attending to audience and other rhetorical concerns was important while the student was actively involved in writing and revising a paper. Focusing on grammar, spelling, and other low level concerns could be left until later.

While some of my students welcomed the chance to have individual sessions, others seemed more hesitant, almost embarrassed to show their writing. Still others seemed resistant to the very idea of being required to do drafts, to enter into dialogue with their teacher outside of class, to do those things which are essential to the new paradigm in writing instruction. Yet they came because they were required to do so. At the time of the tape recording, about eight weeks into a fourteen-week semester, students were familiar with the procedures of the class and they had all attended two previous conferences. The writing they were working on was the first draft of an argumentative or persuasive type of paper.

I chose two particularly revealing student conferences to analyze. Portions of these two conferences show how different the dialogues were and help to underscore what has been discussed about conversational patterns. The tone and conversational patterns of the two students were different, and I feel that they represent the range of student behaviors in a typical ESL writing class.

The first conference struck me, when I initially listened to the tape, as a communicative one. The student, Mun, was a Malaysian of Chinese ancestry, and she was performing satisfactorily in my class. Although she showed a reluctance to change anything once it was committed to paper, she always completed assignments, even if the assignment required that she rewrite her papers. She once commented to friends in the class that she "hated to do freewrite," feeling that she did not have enough time to plan and execute a "finished" piece. Mun showed a tendency to view writing from the "get it right the first time and then don't change it" approach. The first drafts of her papers showed that she had spent a great deal of time organizing ideas by carefully outlining, then writing, and finally correcting errors of grammar and usage.

This conference began with Mun explaining what she had written about, her plans to get a job during the summer rather than to attend summer school. She took her topic and couched her persuasive paper as a letter to her parents. I began by attempting to structure the conference, telling her that I would read the paper aloud and that she should stop me if she had any corrections or comments. Before we could discuss high level concerns, however, Mun had questions about capitalizing words and about word order. We dealt with these questions before going on to read through the paper. An excerpt from the transcript follows.

Transcript 1

Teacher	***Student 1***
OK : Umm: what about this part here: this part where it's like you're describing the restaurant and here you start talking about the restaurant. Do you think you could combine where you're talking about the restaurant?	*OK. Oh. You mean when I start talking about the restaurant it's best to put the details together at a same place*
Yeah. Yeah and then you're talking about the money and then you talk about lessening the burden and going on. I don't know . . . it's just something I thought about here	*UmmHmm*
OK. So the reasons that you're giving trying to persuade your parents . . . the main reason is that you feel that the summer course is just too expensive here	*And I have further . . .*
And the other supporting details are that. . . you know, you haven't been outside of Indiana: it would be a good	*UmmHmm*
experience for you, you have someplace to live and it would be safe . . . right?	*Yeah. The place is safe. That's the point is that I would have a place to stay and nobody's taking care of me. That's the point because I'm 20 years old . . . I never leave them alone. Whenever they go on holiday they take me along. I had a terrible time when I came here. Especially when I experienced walking alone, taking my bag*
Yes, yes	*and I came here alone. I never travelled alone before. So . . . like . . . it seems like that . . .*
Whose decision was it to come here? Was that your decision?	*My dad.*

Your dad's decision?

UmmHmm. My dad's. He said if you can study overseas. But I don't want to come because I'm frightened, you see and all the way from Asia to

(personal talk 2 minutes)

OK. What do you plan on doing for your next draft? For your final copy?

Change this as you say. I think it's mix up. I try to put in one paragraph about the money and this about the restaurant.

UmmHmm. What else? Anything else you were concerned about? That you were anxious to change?

No.

OK. Now remember that no matter where, no matter where these come, your Mom, they must be capitalized.

OK. I have another question. Like. I say, "Well, Mom, Dad". . . is it necessary to put "Well" . . . can I just end?

UmmHmm. OK. I see you're working very hard on getting the transitions. . . "Well" . . . generally . . . is not a really good transition. See if you can come up with something else.

OK.

It's OK to use it in this type of letter . . . sometimes. But you use it two or three times, so maybe try to look for something else to use instead of "Well". "Moreover" is good where you use it, but don't overuse it, don't use it too much. OK?

OK.

But I think you've done a good job trying to get the connections.

One can see at the beginning of this excerpt that I tried to encourage Mun to focus on her organization. But rather than directing her to reorganize, something I knew she would avoid, or worse yet, something she would agree to do without understanding why, I asked, "Do you think you could combine where you're talking about the restaurant?" Dutifully, Mun agreed without understanding what she agreed to. Then a moment later she exclaimed, "Oh! You mean when I start talking about the restaurant it's best to put the details together at the same place?" The light bulb had gone on. At that moment she realized her problem in organizing information. But rather than agreeing to revise her paper *for* the teacher, she had discovered something about her own writing. At this point I functioned as the Socratic tutor-as-inquirer, leading the student to self-discovery.

In the next section of the transcript Mun and I exchanged information, much as two friends might talk to each other. The question I asked, "Whose decision was it to come here?" was designed to elicit unknown information. I brought us back to the task at hand in the next sequence. "OK. What do you plan on doing for your next draft?" I asked. Again, avoiding an authoritarian tone, I asked Mun her intentions, rather than directing her to change sections of her paper. Mun had internalized what we talked about with the organization, and responded that she would, "Change this . . . I think it's mix up."

My next series of questions, "What else? Anything else you were concerned about? That you were anxious to change?" was actually an attempt to see if Mun had something on her agenda before closing the conference. When she replied "No," I reviewed what we had spoken about for capitalizing words. Sensing that the conference was coming to a close, Mun brought up another concern that she had been harboring, a concern about tone and about using the colloquial "well" as a transitional device.

When one looks at the number in each of the categories of move types (see Table 3), it appears that this conference lies somewhere between the teaching and non-teaching profiles. However, the number of reacting moves is very close to that of non-teaching settings; 60% for this conference as compared to the 66% Fanselow found in non-teaching settings. It seems that rather than relying on teacher talk by asking known answer questions, I converse with Mun, exchanging information with her in a way which is more characteristic of everyday conversation. My initial reaction to this conference as a communicative one was born out by an analysis of the types of moves.

Table 3

PERCENTAGE OF MOVE TYPE (CONFERENCES)		
	MUN	MARIE
Structure	5%	1%
Solicit	19%	25%
Response	16%	21%
Reaction	60%	53%

I have labelled the second conference "non-communicative." By "non-communicative" I do not mean to imply that there was no communication. On the contrary, I think there was productive work taking place, but the exchange of information, the give-and-take of human interaction, did not "flow" in the same way it did in the first conference.

The second student, Marie, was also performing satisfactorily in the class. She was an Arabic speaker who had been in the U.S. for two years. Like Mun, Marie showed a tendency to compose her papers and to assume that was the end of her task except for minor editing. But unlike Mun, Marie showed a resistance, even annoyance, at being required to come for out-of-class conferences. Personally, I found conferring with Marie to be like "pulling teeth" and I felt, at first, that the conference that I taped was unsuccessful. In reviewing the tape, however, I found that there was productive work going on as Marie was asked to focus on the development of her ideas and to clarify information in order to strengthen her argument.

The conference began with Marie reading aloud her paper in which she argued that TV advertisements did not contribute to the habit of smoking/drinking and should not, therefore, be banned. A look at an excerpt of this conference is also revealing.

Transcript 2

Teacher	***Student 2***
OK. So you're arguing that it's useless to ban cigarette advertisements on TV because, first of all . . . Umm . . .	*I put the argument point and then I . . . Uhh . . . I answered on this*
OK. So you put the objections first and then you answer the objections. OK. (3 seconds) So you say that . . . Uhh . . . someone might say, well, it's bad to have smoking on television because if you're trying to quit it makes it hard.	*Yeah.*
OK and you say that's all nonsense because . . . . Have you ever smoked? (3 seconds)	*Yeah.*
Yeah? Have you ever quit?	*Yeah. But I'm not smoker. I smoke sometimes like this.*
When you see an ad on television, it doesn't create any kind of a	*No, No (softly)*
a desire for a cigarette?	*No. (softly)*
No?	*I not agree with this. That's all.*
Umm. I don't know. Anyway, that's one of the arguments that you use. Then you talk about children. That people might argue that cigarette advertisement is bad because children see the advertisements and only see what's good. What about . . . I would take objection to this statement. I think teenagers are the most impressionable. (3 seconds) I think teenagers can be influenced a great deal by advertisements . . . more so than any other group. . . almost.	*I think the teenagers can specially now because they understand what happen like advertisements, only advertisements. They want to imitate outside more than TV.*
UmmHmm	*Or something*
UmmHmm	*And outside is more dangerous.*

Well, then would you also agree that . . . that the amount of sex and violence on television has no relation to behavior? (interruption--knock on door) Would you also agree with that statement?

OK. That I'm saying it's . . . that it's not for them. . . for the teenager . . . it's not their show

Right

but, uhhh . . .

A lot of times they might show smoking advertisements

OK. OK

during . . . during when news programs are on and many times our children watch news with us.

OK. I understand that the teenagers are . . . uhh . . . age that old enough to understand they have the good education from their parents.

OK

I agree that here what comes the parent's role. They shouldn't hide it . . . opposite . . . they should explain for them that's good or bad for them. I think children wants to try something, the parents should let them try it and under their influencing

Ummm-Hmm

to let them . . . touch it that's the bad things. Because people kept from

Yeah, from something

from something wanted even

Yeah

OK. OK. I just wanted to . . . I'm playing . . . you know what the devil's advocate is?

No

No?

No

OK. That's an expression we use in English. If I take the opposite point of view for the sake of argument

OK

OK. Just so that I'm sure you understand.

(laugh) OK

Let's talk about ... What is "Then"?	*It's . . . I think here I put it for, like, transition.*
OK. Can you think of a better transition because it just, you know . . .	*Yeah*
You got to that point and I said "Whoops"	*I know*
what does "when" have to do	*I know when I read*
UmmHmm	*the effects*
UmmHmm, sometimes you hear it differently when you read it out loud.	*Right.*
OK. All right. What do you feel are your . . . are your . . strengths in this paper?	*I think it needs . . . uhh . . . work*
OK. Where?	*I don't know. When I read it now I felt like something not right (laughs)*

At first, I was struck by the slow pace, the lack of real conversation in this conference. In my second speaking turn, I said, "OK. So you put the objections first and then you answer the objections. OK." At this point there was silence for three seconds as I waited for Marie to explain what she had done. During a conversation or in the classroom, the normal response time is less than one second; in this instance, three seconds was an unusually long wait time. When no information was forthcoming, I was forced to continue with my speaking turn. In fact, the conference was well underway before Marie seemed willing to assume her role as a partner in the conversation.

In the next sequence, I asked Marie if she had ever smoked. Again, three seconds elapsed before she replied. I found myself wondering if she was offended by the question. Marie had violated rules of normal conversation by remaining silent, and she also exhibited resistance when she essentially refused to defend her position in her argument. She said with a tone of finality, "I not agree with this. That's all." It was only after I had asked her a series of questions that she became an equal partner in this conversation, offering information, clarifying her position, engaging in the communication feedback known as backchannelling where verbal or facial signals indicate success or failure in communication. In looking at the numbers of moves of each type (Table 3), we see that again, this conference was neither like that of the classroom profile, nor was it like everyday conversation; it was somewhere in between.

ANALYSIS

In general, analysis of the talk that goes on in conferences can give us important insights into the writing and thinking behaviors of our students. But it can also focus on how we, as teachers, are interacting with our students. Some valuable insights I gained in analyzing my conversations with students are these:

1. I ask between five and twenty times more questions than students. But this is not necessarily bad. My questions are designed to guide students into particular areas for discussion and to have students discover on their own. Students look to the instructors for direction, since they consider us the "experts." But rather than handing down rules, I prefer students to discover for themselves and to be able to analyze writing from a holistic point of view.

2. It is essential to allow ESL students adequate time and opportunity to express themselves verbally as well as in writing. While it is uncomfortable, silence can be very effective in a conference.

3. In working with a student on a paper, one should focus on meaning-level concerns, but not overlook what may be important considerations for the writer including low-level concerns such as capitalization rules or points of grammar.

4. There is a great deal of variation in cultural expectations in the way we talk to others and the way teachers and students interact. ESL students, especially those who are recent arrivals in the US, may be as unfamiliar or uncomfortable with our conversational routines as with our educational system. Conferencing with students can be a way to get to know the individual students and to break down affective barriers.

By incorporating what we instinctively know about the rules governing everyday conversations with what we have learned by being teachers and classroom researchers, we can conduct effective conferences with our ESL students.

THE AUTHOR

Nancy Hayward is a doctoral student at Indiana University of Pennsylvania where she teaches composition to ESL and American students.

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Oral Communication Text for University ESL Students

Communicating Effectively in English: Oral Communication for Non-Native Speakers. **By Patricia Porter, Margaret Grant, and Mary Draper. Wadsworth Publishing Company, 1985.**

For several years the teachers of oral communication classes at Northern Virginia Community College, Alexandria campus, struggled valiantly trying to convince our street-smart students that they really did need to learn the functional English we were teaching. While we were (and still are) convinced that students need more than one way to agree, disagree or ask for information, for example, we knew we were not providing exactly what they needed. We began to look for something the students would take seriously — something that would challenge them and that they would get excited about. The general consensus of the oral communication teachers is that we have found that something — *Communicating Effectively in English*. Our students now seem as excited about the textbook — and the course — as we are.

The purpose of the text, as stated in the Preface, is to provide students with an **interactive, experiential** approach to learning, and that it does very well. Students are not only guided through a series of exercises which provide explanations and discussions about how to be effective public speakers in any professional or academic setting, but they are also given ample opportunities to put this knowledge into practice.

During the course of the semester, students learn the conventions of interviewing, the "give-and-take" rules of small group discussion, methods of reaching a consensus on an issue, and ways of organizing that consensus into a report. Students are learning functional language as it pertains to the academic and/or professional world. In this context, students are more willing learners because they feel a real need is being met.

Students are gradually eased into their first presentations to the class. Their preparation involves spending ample time in small group discussions, planning, rehearsing, receiving peer feedback, and often rehearsing again. In the beginning even the most street-wise speakers and the most confident high school graduates experience rather high levels of anxiety, and these feelings often reinforce the

idea that they need help in overcoming these fears. The good news is that students become self-confident because they are well-prepared, and this self-confidence in turn lowers their anxiety levels. Students become excited when they see practical applications of the concepts being "taught" in their corresponding writing classes. The importance of having an interesting introduction, a body of information supporting an opinion, a logical conclusion, and appropriate bridges or transition words seems to somehow become more evident in the spoken form.

Peer interaction and evaluation are vital in the interactive, experiential framework of this text. Students expect teachers to understand them, and our encouraging smiles often reinforce that perception. However, peer reviewers are often much more valuable in pointing out whether or not an opinion has been clearly made and supported and whether or not the pronunciation was understandable. Students in peer rehearsal groups are often brutally honest in their evaluations of other aspects of delivery such as use of notecards, rate of speaking, posture, and volume. The pressure of peer group evaluation seems to be highly motivating.

The teacher's role in this process is to introduce and explain the principles of effective public speaking and then to become a manager overseeing the group work. Although the teacher is extremely busy scheduling presentations, setting up videotaping, sitting in on various group activities in an advisory role, that job is made easier with the help of the excellent teacher's manual. Although we were sometimes skeptical of some of the suggested activities, we have come to realize that the activities work. The manual is full of practical, helpful advice based on the experience of the authors.

Reading selections, vocabulary exercises and discussion questions provide a thematic focus for the oral work of each lesson. It is difficult to do all of the activities and the reading selections in a one-semester course. We have found that brief summaries of the selection and teacher-directed discussion of the readings are adequate for maintaining the thematic focus suggested by the authors.

Our enthusiasm has not waned as we continue to use this text. We highly recommend *Communicating Effectively in English* and the accompanying teacher's manual for any intermediate or advanced oral communication course for the college-bound or professional student.

Reviewed by Brenda Conerly, Northern Virginia Community College

Reading Text for Advanced ESL Students

Reading for a Reason. **By Catherine Dobbs. Prentice Hall Regents, 1989.**

Reading for a Reason is appropriate for ESL students who have one semester in which to develop their reading skills before entering a university or community college academic program. Although the English of these students is good, they need to learn to read academic writing more accurately and analytically. Among the many textbooks that could help these students is *Reading for a Reason.* It compares favorably with its rival textbooks in its lay-out, its choice of readings, and the effectiveness of its exercises.

Many an excellent book is rendered less effective by its appearance. This is not true of *Reading for a Reason.* A cheery, but not gaudy, orange and purple cover invites the student to open this book and study the instructive photographs accompanying each reading. Most of the pictures are of people, who are always more interesting than things. One especially effective picture portrays the Frankenstein monster, wittily illustrating an article on genetic engineering. The print is large and clear without seeming juvenile, and readings and exercises are distinctly divided using bold-faced and regular type appropriately. The perusing student is given the impression that the book is accessible and beneficial although it is challenging.

The excellent selection of readings, from the natural and social sciences, are in the language the student will be seeing in college texts. There are units on language, anthropology, artificial intelligence, and heredity. Within each unit are three to five chapters on various aspects of the main topic. The readings become progressively more difficult in grammatical structure, vocabulary, and length, giving the student a sense of progress as he or she moves through the book.

The book's core is its exercises. The author has written the time-honored pre-reading, true-false comprehension, fill-in-the-blanks vocabulary, and scanning questions dear to all reading teachers. However, she has used these staples of pedagogy as a base on which to build something fresh. The pre-reading exercises, for example, are not the routine "look at the pictures and guess what the article is about" activity. Rather, she varies the pre-reading exercises according to the nature of the text to be read. For some texts, there are just a few choice general questions. For another, there is a short study of useful Greek and Latin roots of words in the text. For others, there are short explanations or summaries of the subject matter of the texts.Another example of the author's innovative variation of time-worn techniques is the vocabulary exercises. New vocabulary is used in the familiar fill-

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in-the-blank exercises, but the student is also made to use the newly-learned word in a different context or with a somewhat different nuance of meaning. The author also has a good feeling for what vocabulary the student at this level is likely to need to learn. Highlighted words are neither so easy nor so esoteric that he or she is unlikely to encounter them again in academic work.There are abundant and varied exercises on different reading skills. The focus is on recognizing pronoun referents and ellipses, breaking down long sentences, and analyzing the organization of paragraphs. Writing paraphrases and filling in maps of the structure of a text are features of every chapter. This book is remarkably free from the pedantry of exercises in which students waste time deciding which of two ideas is the main one or whether a writer is using examples or anecdotes in developing a topic.

Compared to the many reading skills textbooks currently on the market, I rank *Reading for a Reason* outstanding.

Reviewed by Gerald Ponasik, Prince George's Community College

Textbook for Foreign Teaching Assistants

***The Foreign Teaching Assistant's Manual.* By Patricia Byrd, Janet C. Constantinides, and Martha C. Pennington. Collier Macmillan, 1989.**

The Foreign Teaching Assistant's Manual was written for foreign graduate students embarking on their first teaching assignment in an American university. Except for pronunciation, language skills are not taught. Instead, the text's goal is to provide new FTA's with the information and skills they will need to be successful teachers. In many ways *The FTA Manual* meets its goals, but the text also has weaknesses for which the instructor must compensate.

The FTA Manual is most successful at bringing together a variety of resource materials useful to new FTA's. Several sections, particularly those relating to the art and practice of teaching, are well done. Clear guidelines are provided to help the FTA make strong classroom presentations. In addition, short practice teaching assignments and classroom observation tasks reinforce the information presented. The text also includes chapters designed to orient the FTA's to the American undergraduate and the culture of the American university.

There are two weaknesses that an instructor needs to be aware of before adopting *The FTA Manual*. The first is that the section "Hearing and

Pronouncing American English" is inadequate to the task the title claims for it. Not only are there no listening exercises, but also pronunciation topics are treated superficially. For example, though a variety of stress and intonation patterns are illustrated, the student is not given sufficient information about when and how to apply them.

The second weakness of *The FTA Manual* is its failure to provide a coherent organizational scheme. The problem is compounded by the lack of both a detailed index and a teacher's manual which could trace the path of various topics as they appear throughout the text. For example, while Chapter Four is entitled "Profiles of Teachers in American Colleges and Universities," sections on faculty roles and behavior and departmental relations are found in two other chapters. Other topics are similarly scattered throughout the text—so much so that the authors thought it necessary to provide an appendix to cross-reference the various sections. The appendix does help, but it does not eliminate the need to spend time paging through the text in an effort to find and coordinate related topics.

In summary, *The FTA Manual* succeeds best at bringing together a variety of good materials to choose from in teaching an FTA training course. Where it falls short is at providing any coherent system to aid the instructor in coordinating his/her choices and at providing adequate pronunciation lessons. For an instructor willing to compensate for its weaknesses, *The FTA Manual* offers much that is both informative and useful.

Reviewed by Lynn Poirier,
University of Maryland at College Park

Resource Book on Cultural Pluralism

College Reading and the New Majority: Improving Instruction in Multicultural Classrooms. **Alan M. Frager (Ed.), The College Reading Association Monograph Series, 1989.**

Alan Frager's *College Reading and the New Majority: Improving Instruction in Multicultural Classrooms* is a useful and timely collection of essays which provide the reader with a perspective on what Frager calls the "New Majority" of multicultural students in American colleges and universities. Contributors endorse cultural pluralism in the classroom and the need to value the worth of individual students and their differences as integral parts of the teaching and learning process.

A synopsis of contributions relevant to the ESL/EFL teacher follows:

Hunter R. Boylan (The Cycle of New Majorities in Higher Education) highlights a cyclical tradition in higher education of emerging "new majorities." The most recent turns of the cycle involve women, older students, Blacks, Hispanics, Asians, and other LEP students whose L1 is often non Indo-European. Boylan argues convincingly that a tradition of homogeneity — of exacting conformity to prevailing culture while purporting developmental education — needs to be shelved in favor of developing "new attitudes toward learning and scholarship" in meeting the needs of today's developing "new majorities".

Audrey Williams (Mission Possible: Recent Developments in College Learning Assistance Programs) points out that the response capability of American colleges and universities to assist LEP and underprepared students has only recently begun to keep pace with the influx of a population which, before 1960, was discouraged if not prevented from entering the higher education system; the door to the university was a revolving door at best. In contrast, by 1980, 50% of all two- and four-year schools had established learning centers of some kind. In addition to her discussion of a "Mission Possible" team approach (a core of dedicated faculty willing to run alternative and supplemental programs on thin budgets with the reward of a growing clientele but not growing resources), Williams outlines the ACT's "Guidelines and Standards for College Learning Assistance Programs" as a helpful agenda and discussion guide in planning minimum requirements for learning centers. Williams' outline includes criticisms and responses to them.

Norma Tan and Shirley Muñoz-Hernandez (Educational Equity and the Asian-American Student) discuss the process of biculturation through the case study of a student from Taiwan who was a very capable learner, but found herself confounded in an alien culture, particularly by gender, role and identity conflicts. Extra help from teachers left her feeling even more alienated, with the specter of failure in her college work. This typical student, the authors argue, needed an appropriate ESL program at an **advanced** (i.e., not pre-college readiness) level that would incorporate linguistic, cultural, and cognitive considerations, with career and personal counseling either by a counselor who is an L1 speaker or one trained in first culture-second culture contrasts. For Tan and Muñoz-Hernandez, equity and educational reform require specialized curricula and counseling to help overcome English language deficiencies and promote bicultural adaptation.

Marino C. Alvarez and Antonio Herrera (Hispanic Background and Linguistic Factors: Implications for Postsecondary Education) point out that although Hispanics have the longest history of immigration into the U.S., they are the most underrepresented new majority group when it comes to successful outcomes

in American higher education. In 1985 Hispanics represented 8.2% of the population of the U.S. between the ages of 18 and 24, but represented only 4.3% of higher education enrollment and only 2.7% of the baccalaureate degrees.There are several obstacles in the way of Hispanics' learning, including the institution's misjudgment of fluency in social or "street" English for fluency in academic English. Alvarez and Herrera recommend a system of hierarchical concept mapping for students who lack experience in higher levels of cognitive work and who may need semantic reinforcement as a successful means of negotiating meaning.

Estelle Brown (Developing Multicultural Literacy: Notes from Baldwin and "Sonny s Blues") observes that the nation s schools are being challenged to develop curricula reflective of cultural knowledge and understanding in an ethnically diverse student population. Literature, Brown argues, is a desirable medium through which characteristics of the culture and the language that conveys them are imparted. Teachers should provide literature which reflects the cultural backgrounds of students in their classes. Brown uses James Baldwin's "Sonny's Blues" to show how this can be done and offers a heuristic for the analysis of multicultural literature.

Martia Goodson (Student Autob >graphy as a Teaching Tool) recommends student autobiography as a helpful teaching tool in the reading and composition class and as a way to lessen alienation which is often devastating for LEP students. Following some research on family memorabilia, students are encouraged to make copies of report drafts and t. share them for peer evaluation. A good potential for collaborative learning exists in this procedure.

Marion Lynch (The Reader as Writer: Using Journals in College Reading) explains why reading journals help the new majority student to integrate reading and composition skills. Lynch finds that reading journals: 1) help improve language fluency as concepts are put into words; 2) allow students to work at their own pace and to take time to interpret what they read; 3) allow students to raise questions before the instructor does, and 4) promote collaborative learning. Lynch goes on to suggest a number of specific ways in which reading journals can be used in class.

College Reading and the New Majority gives ESL teachers a number of interesting perspectives about the students we teach. Each essay is not only cogent, but offers practical suggestions for classroom use. Taken as a whole, the collection reminds us that in working with the current new majority, one size, or a monistic approach to teaching and learning, does NOT fit all, and that we as well as our students are better for the realization.

Reviewed by John K. Bolton, Montgomery College

1. The WATESOL Journal accepts submissions in two categories:

Full-length articles
Manuscripts should be no longer than 15 pages double spaced. Four copies of the manuscript should be sent to the Editor:

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The WATESOL Journal accepts reviews of textbooks and scholarly works related to the profession. Reviews should be no longer than five pages double spaced. Four copies of reviews should be sent to the Editor (see above address).

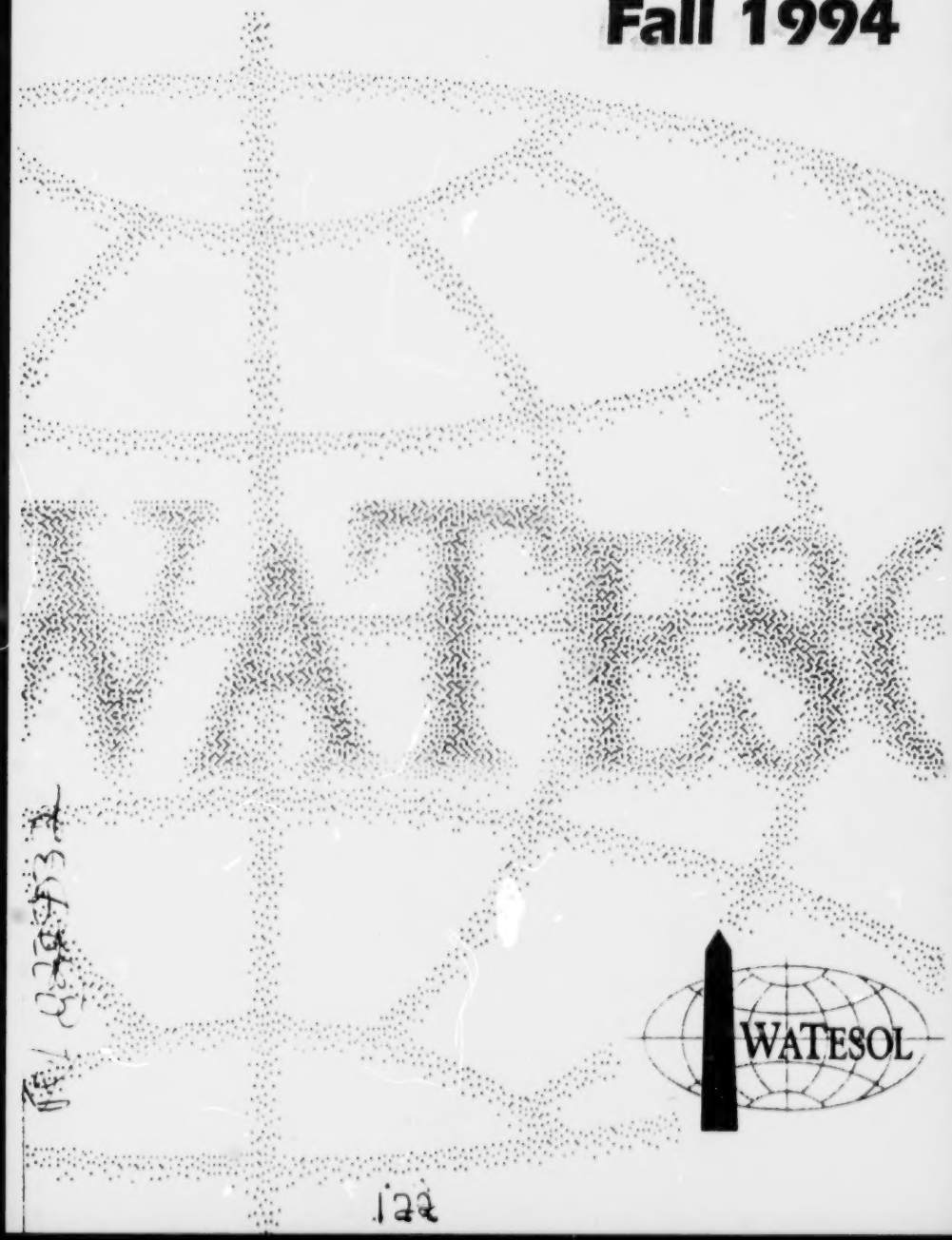
2. All authors should follow the guidelines of the Publication Manual of the American Psychological Association (Third Edition).

3. Authors should send a cover letter that includes a full mailing address, daytime and evening telephone numbers, and an indication of the intended audience of the manuscript or review (e.g. elementary school ESL teachers).

4. Authors should send two copies of a biographical statement (maximum 50 words).

5. The Editors of the WATESOL Journal reserve the right to make editorial changes in manuscripts accepted for publication. Authors will be consulted if any substantial changes are made.

WATESOL Journal
Fall 1994



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WATESOL Journal
Fall 1994

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We are pleased to present the third volume of the WATESOL Journal. This volume differs from the first two volumes in two significant ways. One difference is the addition of a new section, "Tips from the Trenches." This section was added after the results of a WATESOL membership survey showed that readers wanted more practical tips for classroom teaching. The other difference is that submission of manuscripts was not limited to members of WATESOL.

In the Tips section five teachers offer practical tips for use in the classroom. Pam Monder's "Four Sure-Fire Fillers" can be used with students at any level. While Les Greenblat's "Put the ___ on the ___" is essentially appropriate for elementary school ESL students, his "Who" can be successfully used at any level. Melissa Hess and Sandy Sklarew offer suggestions for using realia to teach American culture for students in secondary, higher, and adult educational settings. The section concludes with advice from Shirley Thompson on how to make your classroom more colorful, especially when it is not your permanent classroom.

In the Articles section the five authors discuss topics of immediate relevance to the classroom teacher. Ron Corio offers suggestions for using the computer to give students feedback on their writing. Joan Leotta, a professional storyteller, explains how to use folktales in the ESL/EFL classroom. Carroll Fox discusses the double-entry journal in light of Krashen's writing theory. Nobuhiko Akamatsu compares teacher-centered and child-centered approaches in English education. In the last article Henry Armador describes the procedure followed by a class of elementary school students to produce a multicultural text.

In the Reviews section Ann Kennedy reviews a listening text with news videos and Matthew Ruggiero an academic writing text, both for university ESL/EFL students. Trudy Todd describes the *Harcourt Brace Picture Dictionary* which can be used with beginning students of any age group. Alan Lytle reviews a speaking textbook which can be used with both children and adults who have had little experience speaking English. Linda Nelson looks at a grammar textbook suitable for students in higher and adult education.

Readers are encouraged to submit articles, tips, or reviews. See the "Guidelines for Contributors" on the last page of this volume.

— Christine Meloni

Four Sure-Fire Fillers

Pam Monder

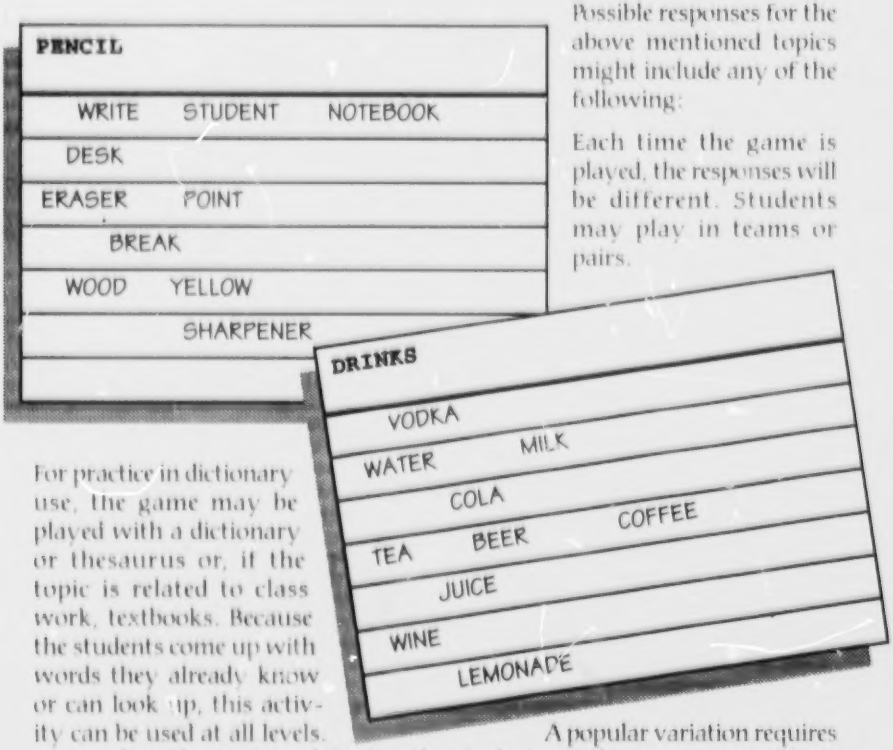
LEVELS:
Elementary, Secondary, Higher Education, Adult

In addition to my leather bookbag, I tote around a beautiful handmade Mexican shoulder bag which holds all the extras I often need in class but can't fit into my book bag. My students refer to this wool bag as my "Bag of Tricks." Every semester, I carry different urgent supplies in this handy bag: extension cord, flashlight, chalk, tissues... Such incidentals depend on where and what I am teaching.

But, no matter what level ESL I teach, I always carry four sure-fire filler activities. With a minimum of adaptation, each activity can be used at any level. The activities can be used to fill a five-minute blank in a lesson plan, occupy pairs for a longer period of time, or can be expanded to thirty minutes of fun group work.

The List Ten Game

I keep a pack of about forty index cards in my bag. On each contact-covered card is a topic for which students must supply a list of ten related words. The topics, such as "Things associated with a pencil," or "Things you drink," are general and will be known to all students without pre-teaching any concepts or vocabulary.



Possible responses for the above mentioned topics might include any of the following:

Each time the game is played, the responses will be different. Students may play in teams or pairs.

For practice in dictionary use, the game may be played with a dictionary or thesaurus or, if the topic is related to class work, textbooks. Because the students come up with words they already know or can look up, this activity can be used at all levels. A popular variation requires my reading the topic and timing the students as they come up with as many related words as possible on their own, in pairs, or on teams.

Another fun way to play is to eliminate from each player's list the words that are found on another player's list. The winner is the one with the largest number of unique responses.

Since the teacher has the option of setting a time limit, the game is completely controlled. One round may be played as a complete game, but more than one round of play is possible as time permits.

It is important to mention that there is no real need for permanent cards; the teacher or a student can suggest a topic off the top of her/his head. I like having the cards so that I don't repeat topics during a semester, but that same efficiency could just as easily be achieved by keeping a list in your plan book. The other advantage to the cards is that, since they are covered with clear contact paper, they are durable and last forever.

Topic Cards à la Toast Masters

The second deck of cards that I carry is used to stimulate writing assignments, in-class discussion, or individual speeches.

The cards have titles, sentences, or questions written on them. One card says, "The most important influence in my life has been...", another says, "I hate the dentist.", a third says, "Everyone should own a computer."

I make up new cards at the beginning of every semester based on the text books I use. This allows students to use vocabulary and appropriate rhetorical styles as they're learning them in class.

Topics can be given to individual students or to the whole class. Students can write responses or give speeches. Student speeches can be timed, prepared or spontaneous. In-class writing assignments can be timed. I often pull out a topic card and have the class brainstorm on the chalkboard. The only limitations are those you decide on.

Time Sequence Cards

Adapted from the pages of Betty Schrampfer Azar's *Understanding and Using English Grammar* are index cards with time transitions on them. A group writing activity that always puts the class in stitches is "chain story" writing.

The cards have words on them like "finally," "next," "after that," and "when." I shuffle them and deal out one or two to each student. The number of cards dealt depends on how large the class is and how much time you'd like to spend on the activity.

I then read the first sentence of a story. The sentence can be one I make up or take from another source.

For example, I might offer, "Tom has a wonderful new job." A student is asked to write the next sentence in the story which must use the transitional word on her/his card. When that sentence is written, the paper is passed to the next student who repeats the process. When the paper has reached the last student, it is collected and read aloud or put on overhead projector to facilitate discussion.

The same activity can be done orally. In this case the teacher or a student can write the story on the board.

In order to make the most of the time required for this written exercise, students should be working on another task that can be briefly interrupted as they write their part of the story.

A riotous variation on this theme asks that the students fold over the paper after they have written their sentence so that the next student cannot see

what has been written before they get the paper. All subsequent sentences in this chain story are topic driven, relying on the first sentence and the transition cards to create a story. What is produced is a lot like a "Mad Libs" paragraph.

$1.79 Index Card Pyramid

With apologies to the $25,000 or $100,000 Pyramid, the game that this semester's students love the best is made out of an old day-at-a-glance desk calendar frame and a pack of 3 x 5 index cards.

Each card has a different category on it. A category title is written on the front of the card; a list of seven items fitting the category is written on the back. One student describes the items on the list, her/his team or partner tries to guess the items. An emcee (try a student!) makes sure that no word on the list is spoken by the person giving clues.

My lists have seven items, but except for the fact that the $25,000 Pyramid used seven items, there is no reason for this number. The clue giver may be timed or not.

Two examples of categories and items are:

- "Snack Foods" - potato chips, popcorn (a very hard item to describe without saying "pop" or "corn"), cake, candy, gum, pretzels, and fruit.
- "Actors" - Students always know Robert Redford, Fred Astaire, John Wayne, James Dean, Clint Eastwood, Arnold Schwartzenegger, and Humphrey Bogart.

Be careful about seemingly innocent yet very culturally bound information like "Famous Men" or "Famous Women" or "Great Books" or "Historical Events" or even "Cities" or "Countries".

Put The _____ On The _____

Les Greenblat
Prince George's County Public Schools

LEVEL: Elementary

This activity is a variation of "Pin the Tail on the Donkey" and can be used monthly, focusing on various holidays.

For October, draw a large jack-o-lantern (minus a nose) on the chalkboard. From orange construction paper cut out a triangular "nose" and put a piece of masking tape on one side of it.

The first student stands up, is then blindfolded, and is slowly spun around two or three times. She is then pointed in the direction of the chalkboard and given the nose which she attempts to place on the chalkboard as close to where it should be as possible.

This is done with the encouragement of her classmates who are giving her directions as she gets closer to her destination. Words like "up," "down," "higher," "lower," "left," and "right" are some that are reinforced during this activity as the students often get carried away, shouting directions both in English and in their native languages.

For other months you can put the tail on the turkey, put the star on the Christmas tree or the candle on the menorah, put the hat on the president, put the tail on the Easter bunny, and so on.

Who?

Les Greenblat
Prince George's County Public Schools

Levels: Elementary, Secondary, Higher Education, Adult

The worksheet below is used to practice asking and answering questions.

First the students should chorally repeat how these questions are asked and answered. For example,

Teacher: "How do you ask someone if he's from El Salvador?"

Students: "Are you from El Salvador?"

Then the students move about the room, filling in as many boxes as they can, depending on their classmates' responses.

I often include one box that applies to no one so that that box must be filled with "no one" or "nobody" .

As a follow-up, sentences can be written later or for homework, e.g. "Wilfredo is from El Salvador."

This activity can be adapted for use with students of any age. I construct each grid so that it is specific to a particular class.

WHO?

is from El Salvador	likes to play soccer	eats rice on Sundays	has brown eyes
lived near Laos	has 2 brothers	comes from Vietnam	speaks Thai
likes pizza	plays the guitar	is a good student	is very tall
likes homework	loves to sleep	likes to talk	enjoys reading

Realia and American Culture

Melissa Hess and Sandy Sklarew
George Mason University

LEVELS: Secondary, Higher Education, Adult Education

Studying in the U.S. can be an exciting and challenging experience for international students. However, it is never easy to fully integrate oneself into American culture, especially when faced with language and cultural barriers. Bringing parts of popular culture into the classroom is a way in which ESL teachers can help students make a connection with American life and, at the same time, teach them more about the language they are learning.

One of the best ways to introduce students to American culture and get their reaction to it is to bring some culture-rich objects into the classroom. Possibilities include soda cans, magazines, fast food cups, a Walkman, T-shirts, candy bars, pet food, and more.

The first step is to choose about 5–7 of these items. Choices should depend on their value as representatives of American culture. So they should be chosen with care.

Then they should be numbered (index cards or "stickies" work well) and placed on a table that is viewable from all angles or passed around for closer looks in a predetermined order.

Ask students to answer the following question about all of the items by writing about them and/or discussing their perceptions:

What does this item tell you about American culture?

Allow about 10-15 minutes or more for them to concentrate and then respond to each item. Once they are ready to respond, their responses can be transferred to a blank transparency. It is not only a good way to document what occurred during this activity, but it also makes it easier to print all of the input so that teachers and students can review it or so that it can be used for research and teacher training purposes.

"Realia and American Culture" was conducted in an advanced level intensive course at George Mason University. The instructor was surprised and pleased by the results; the students were fascinated by everything they discovered and wanted the activity to go on and on. The following are some quotes taken from student responses to the five items presented:

Item 1: Cat Magazine

"Americans like to have pets for friends and they take care of pets as if pets are their family."

"Number 1 is telling me how much the Americans take care for their pets. It's different in our culture – and I think it's not the same in every country."

Item 2: McDonald's cup

"McDonald's is popular in America. In my opinion, Americans like fast food such as McDonald's etc. because time is valuable for Americans."

"Number 2 tells me that Americans like the things that are colorful such as this thing and this bottle of water tells me that Americans drink lots of water."

Item 3: T-shirt

"Number 3 tells me that American people wear casual and they like humor."

"The most famous clothes is T-shirts in America."

Item 4: Walkman

"Walkman is like credit card. They don't leave home without it."

"Americans like to have walkmans I think because they like to walk alone and they have walkmans for solving their boring."

Item 5: *People* Magazine

"Americans interest in people who are famous. They are curious."

"Americans like the man who has beautiful muscles on his body."

To involve students more completely and effectively in this activity, instructors can ask their students to bring in items of their choice. They should be prepared to answer questions like: Why did you choose this object? What cultural information can you learn from it? Responses can be presented through oral presentations and/or summaries/compositions.

International students can learn a lot about Americans and the USA without even referring to textbooks. In actuality, life in the United States is packed with clues about how Americans feel and live.

Next time you go out to do errands or get hungry enough to order a Big Mac, take a look at all of the aspects of our culture that are expressed through items that are normally taken for granted. Pick up a few, bring them into class, and try out this method of giving students a meaningful glimpse into a people and a country that is not their own. They will definitely benefit from connecting with American culture in this informative and fun way.

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Static Images: Creating Colorful Classrooms for Temporary Purposes

Shirley Thompson
The George Washington University

Levels: any level (particularly in situations common in universities where the instructor does not have his/her own permanent classroom)

The appearance and ambiance of a classroom can help to establish a positive learning environment. I love walking into my children's elementary school classrooms — you can look around and you know immediately what the students are working on.

There's visual stimulation of all kinds: written reminders and helpful hints for students, art work, sample papers posted on the walls, colorful charts and graphs. We as learners never outgrow our need for this type of visual stimulation, but the typical university teaching environment provides very little.

I've always had a fantasy of having my own classroom, a space I could decorate and equip as I wished. Although after twenty-plus years of teaching, I still don't have my fantasy classroom and don't see one in my future, I have discovered something which is quite remarkable in its power

to help me produce a more visually stimulating environment. It's a product called "Static Images."

Static images are sheets of thin, white plastic which come rolled in a pad and resemble flip chart paper. They cling to most walls by static electricity, so they function like flip chart paper but with many advantages.

What makes these such a remarkable find for teachers? They're very low tech, requiring no electricity or fancy equipment; they are extremely portable (I keep them in a mailing tube in case of rain); they can transform a dull classroom in just a few minutes before class begins; they can be either temporary or permanent; they can be used by teachers and students; they can be used individually or by groups; they can be prepared ahead of time or in class.

Static Images are extremely flexible. By using white board markers and a white board eraser, they can be used as temporary "white boards." As white boards, they can be used to extend blackboard space, or they can be given to students working in pairs or groups to record their results and share with the class.

Students can write sample homework items to be posted and corrected together. They can be used as visual aids for oral reports. I use them to introduce, reinforce and review, using different colors to emphasize certain points or make corrections.

And at the end of class they can be erased and rolled up. Because they're reusable, they're more environmentally friendly than flip charts, in addition to being easier to transport and less expensive in the long run.

By using permanent felt markers, they become posters which can be used for a variety of purposes. My collection of "permanent" posters includes, for example, poems I use to work on stress and intonation, motivational proverbs and sayings, humorous cartoon characters which remind students of key grammar or spelling rules, a list of steps to writing a summary, how to approach new vocabulary, how to prepare an oral presentation, and a poster I put up on test days reminding students of effective test-taking strategies. Obviously, the posters I use depend on what I'm teaching. I vary the posters from day to day to add variety and stimulation and take advantage of the learning power of peripheral vision. They also add a wonderful touch of color to otherwise drab classrooms, something which is of particular importance to visual learners.

I discovered last year when I was teaching overseas that they are also marvelous when one has limited access to copying facilities. They can be used in place of handouts and can be prepared ahead of time rather than wasting valuable class time writing on the blackboard.

So, brighten up your classroom, stimulate your students, and rejuvenate your visual creativity. I'm sure some among you will think of even more creative uses. If you do, I'd love to hear from you.

A few practical tips:

- 1. Roll the sheets up so the writing is on the OUTSIDE, otherwise they will curl up and fall off of the wall when you try to hang them.
- 2. Experiment with different brands of white board markers. Some need to be erased immediately; when left overnight, some become permanent.
- 3. The sheets come in two sizes. I buy the larger size and cut some in half.
- 4. They can be a bit unwieldy; they tend to stick together and are hard to roll up evenly. Buy a mailing tube which is several inches longer than the sheets.
- 5. The packages states that they will stick to most surfaces. I've had problems with fabric-covered walls and with walls in very dry climates. Try drafting tape. It's better than masking tape because it is easily removed.
- 6. "Static Images" are a product of Dennison. I've found them in office supply stores and in our university bookstore.

Electronic Feedback: Responding to Student Writing On-Line

Ron Corio

Whether the process is called response, feedback, or grading papers, the image that these words bring to a writing teacher's mind is likely to resemble this one described by Alan Zeigler (1975):

> The bell rings, and a dozen papers are thrust into my face, accompanied by several urgent pleas to 'Read this, oh, please read it.' Sometimes I am late for the next class, I have already read too much in too short a time, and the best I can do is say, 'I'll read them all. *Later.*" (p. 104)

This facet of the job is the bane of many writing teachers and is the reason many language teachers prefer teaching in other skill areas. Zeigler suspects that some teachers shy away from assigning much writing because of the time it takes to correct and comment on the papers.

Responding to writing is a time-consuming, arduous task. What writing teacher doesn't know the brain-numbing, finger-cramping experience of spending a weekend reading essays on the same topic and writing comments within the body, along the margin, or at the end of a paper? The voluminous task grows even larger in a process-writing and word-processing environment.

Process writing, which emphasizes revision, and word-processing, which facilitates revision, have become integral parts of the writing class in recent years. In a process writing system, students write multiple drafts of an essay, striving to improve the writing with each rewrite. If response is to help a student to revise a multiple-draft paper, it needs to be given at the early draft stages (Williams, 1989). The use of computers and word processors to type papers facilitates the revision process by making revision mechanically easier. The result of these two influences is an exponential increase in the teacher's response workload. Nonetheless, this universally-dreaded task may be our best opportunity for teaching (Robertson, 1991).

The computer which greatly facilitates revision for the students can also facilitate responding for the teacher. It provides an alternative medium to the handwritten comments that teachers have traditionally placed between the lines, in the margins, and at the end of a student paper. In this article, I will describe a system for using a computer network as a response medium in a way that spreads teacher workload and reduces response turnaround time. A little background is necessary in order to describe a computer network.

Early educational computer labs provided individual computers for student use. For purposes of sharing computer hardware and software, these individual computers were connected to form a local network. In large institutions such as universities, these local networks were easily connected to other local networks to form university-wide computer networks. These networks gave users access to electronic mail (e-mail), which opened up the computer classroom to student-student and student-teacher written communication, e-mail pen pals, and electronic office hours. With this development came the computer classroom and the opportunity for on-line (on the network) response.

On-line response occurs when students and teacher use a computer network to exchange electronic files via e-mail or a file exchange utility program. The process begins with the student sending a completed writing assignment, in the form of a word-processed file, to the teacher. The teacher, after reading and writing comments to the file, sends it back to the student.

The two major advantages of on-line response are a reduction in response turnaround time and a spread of the teacher's response workload. In addition, storing and maintaining student writing is easier and less expensive;

frequently repeated detailed responses, e.g. explanation of grammatical items, can be automated; paper costs are reduced; and the legibility of the teacher's handwriting is no longer a problem. Word processing software programs provide a variety of formats for adding a response, and network connections enable teachers to respond at home as well as in their office or a computer lab facility.

In the traditional system of response, the teacher collects all papers on the due date; however, students generally complete a writing assignment at different times, some one or more days before it is due, others after the due date. With on-line response, students can send their essay to the teacher as soon as it is completed, whether it is before or after the due date. The teacher's response workload is, therefore, spread over the period between the giving of the assignment and the final due date.

If a class meets twice a week, Monday and Wednesday, for instance, an assignment given on Wednesday and due the following Monday provides a five-day period during which students can turn in writing assignments as they are completed. The effect of this spread of the student-teacher exchange is multiplied when the assignment includes multiple drafts over a two or three week period. Instead of concentrating this exchange in the two, three, or five times a week that the class meets, student writing and teacher's comments pass back and forth in a steady stream during the school term.

Response received closer to the time the student has completed the assignment, when the writing is still fresh in the writer's memory, would seem to be more effective. Reduced turnaround time, the time between collecting and returning a writing assignment with comments, is another major advantage of an on-line response system. In a traditional writing response system, where student writing is collected and returned during class periods, the teacher is faced with reading, responding and returning students' work at fixed times. In an on-line response system, where the teacher can read, respond to, and return essays as received, students who submit writing earlier may receive the teacher's response before the next class period and thus have more time to prepare the next draft and finish the assignment.

Another way to look at the exchange of students' writing and the teacher's comments is how this exchange takes place. In the traditional class, teachers collect papers and return their response during class periods. A class that meets five times a week provides five opportunities for this exchange. Some classes meet two or three times weekly, thus reducing the number of exchange times. In an on-line system, these exchanges are made unilaterally, that is, students can turn in papers and the teacher can return a response without a meeting in person or the use of a central collection point. The measure of exchange possibilities then becomes the number of hours

that students and teacher can gain access to the network instead of the number of times that the two parties are together. Modems in homes and offices offer students and teachers the full 168-hour week in which to make an exchange; university computer labs are generally available many hours per week, sometimes the full 168 hours.

When students use typewriters or computers to do writing assignments, the legibility of their handwriting is no longer a problem. The teacher's comments scrawled between the lines, in the margins, and as endnotes can also be difficult to read. Tom Berner (1993) describes this problem:

> I do not like marking papers by hand. Eventually, I tire, my comments become shorter and shorter (and sometimes short tempered) and less useful, and my handwriting becomes illegible—if it is legible to begin with (p. 5).

On-line response, with the teacher's comments typed on a computer file, solves the legibility problem for the student reading the teacher's response.

Writing comments to a computer file does not allow the teacher to write in the margins or between the lines, but a variety of format options are available for adding comments. Popular word- processing software programs provide similar methods for including a typed response in the paper. Comments may be placed within the text and set apart from the essay text by using lines, parentheses, different fonts, italicized type, or text boxes (See Figures 1 - 4). Underlining can be used to point to problem areas. The response may also be placed at the end of the essay, with or without any of the above-mentioned methods for setting off the response from the text. Berner, for example, uses footnotes in the text.

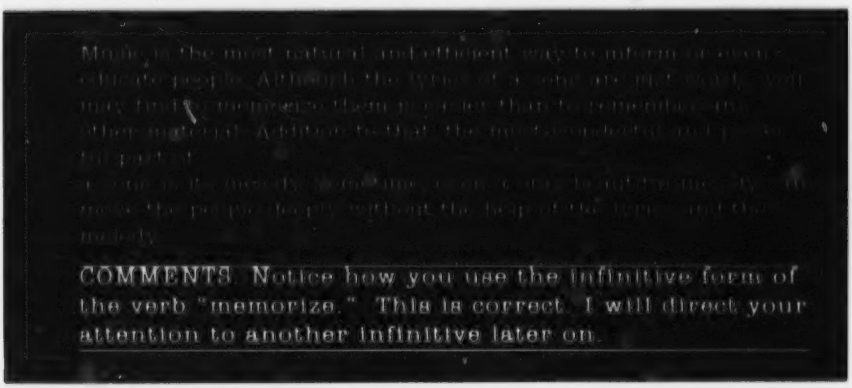

COMMENTS: Notice how you use the infinitive form of the verb "memorize." This is correct. I will direct your attention to another infinitive later on.

Figure 1. COMMENTS WITHIN TEXT

Edward Jenkinson (1992), who used a computer from his home to respond to the writing of twenty 4th through 7th graders, was pleased with the responses of some students to the short, focused lessons he would give on a specific grammar point that was blocking communication. On-line response enables the teacher to easily insert such explanations into the comments. The teacher can build a sub-directory of files that give explanations and tips about common grammar, style, or format problems. These files may be retrieved into the student paper as needed, thereby eliminating the retyping of repetitive comments. This feature of on-line response is a great time-saver for teachers and provides students with consistent and detailed explanations of common grammar problems. Here is how Berner describes the system he developed and uses:

> Based on several years of electronically annotating stories, my colleague and I have built up an extensive computerized glossary of common errors. (Mine had 96 entries the last time I checked.) Thus, students can receive heavily annotated papers. I place my comments in footnotes. My colleague inserts comments directly into the body of the story.
>
> Given the repetitive nature of many errors—say pronoun-antecedent disagreement—my glossary makes it easier to explain a mistake in greater detail than I might have were I marking with pen or pencil (p. 5).

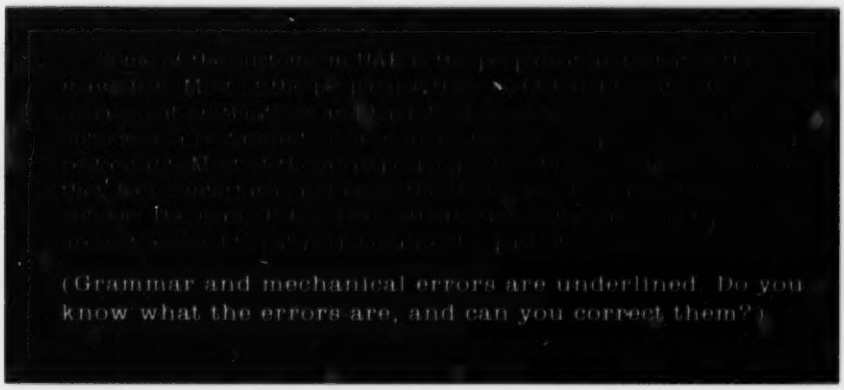
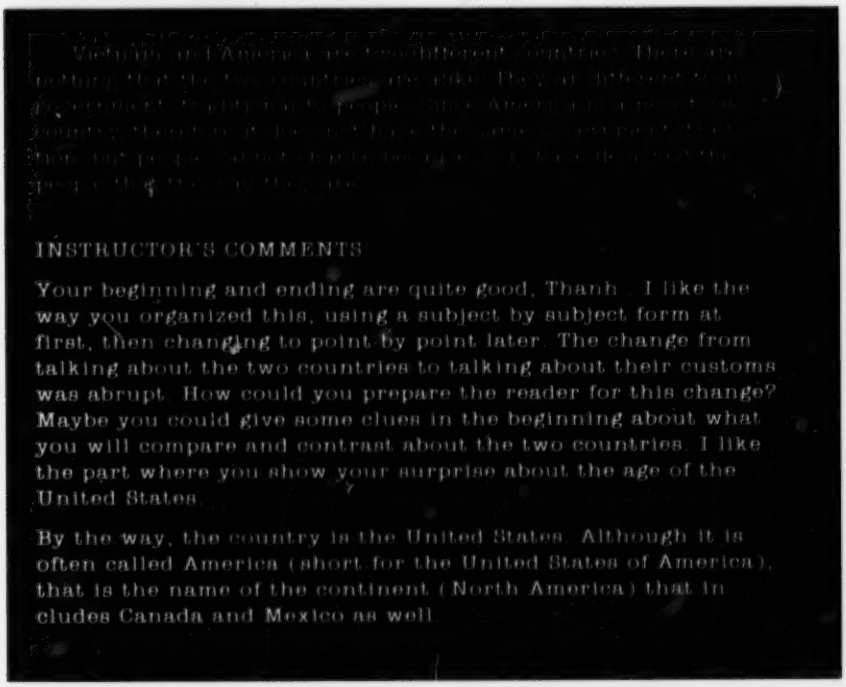


Figure 2. UNDERLINING PROBLEM AREAS

On-line response need not limit the teacher to reading and responding to student writing at the office or in a computer lab. With a modem (a device for connecting a computer to a telephone line), teachers can connect a personal computer at home to the network host computer and thus have more control over the time and environment for responding to student writing.



INSTRUCTOR'S COMMENTS

Your beginning and ending are quite good, Thanh. I like the way you organized this, using a subject by subject form at first, then changing to point by point later. The change from talking about the two countries to talking about their customs was abrupt. How could you prepare the reader for this change? Maybe you could give some clues in the beginning about what you will compare and contrast about the two countries. I like the part where you show your surprise about the age of the United States.

By the way, the country is the United States. Although it is often called America (short for the United States of America), that is the name of the continent (North America) that includes Canada and Mexico as well.

Figure 3. END COMMENTS

On-line response reduces the amount of paper used for the printing of student writing. The on-line writing class is not completely paperless, however; students often prefer to revise writing on paper before making the changes on the computer, and teachers often request paper copies for peer review activities (which, by the way, can also be done on the computer screen).

Storage of student writing is much easier in an on-line response system. Students' papers are usually saved by the teachers or the school in writing folders. The costs of file cabinets, storage space, and labor for file-handling tasks is greatly reduced when student writing is saved in electronic files on diskettes. At the end of the school term teachers of computer-connected classes need only save all student writing to a diskette for themselves and a duplicate for the office.

An additional benefit of using a computer network is access to electronic mail (e-mail), which is used for exchanging computer files in an on-line response system. E-mail also provides an efficient and timely medium for student-student and student-teacher communication. A student who wants

to talk to the teacher outside of class either makes an appointment during office hours or shows up unannounced hoping that the teacher is in the office and not in a meeting with someone else. With e-mail, students can send a message that will be waiting in the teacher's e-mail box. Providing students with access to e-mail and showing them how to use it opens up other writing activities, e.g. e-mail pen pals, student-to-student communication, and e-mail writing assignments, thereby increasing the students' opportunities to write for a larger audience than just the teacher.

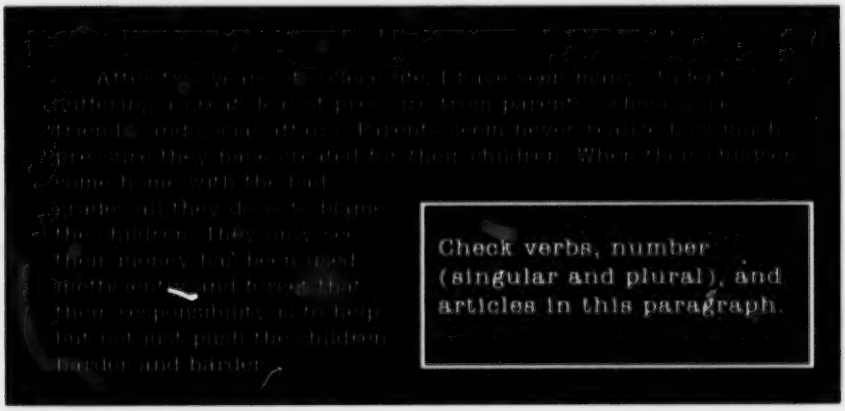


Figure 4. END COMMENTS

Another benefit of using a computer network is the ability to conduct electronic office hours. Most on-line computer systems provide a method for real-time communication (UNIX's "talk," for example) that can be used for electronic office hours. In real-time computer communication, the writer and reader can see each other's messages as they are typed. This feature can provide the student with direct and immediate access to the teacher. By making appointments or just calling up (if the other party is logged into the network), students and teachers can meet on-line for conferences.

Aside from the many advantages, there are some problems associated with on-line response. The first of these is access to the technology, namely labs and classrooms with terminals or computers connected to the network. Most universities offer students and teachers these resources. While public school students and teachers usually have access to computers and computer labs, the development of computer networks is a more recent phenomenon in these institutions. Access to computer classrooms is also crucial.

The second major problem is the amount of time required to provide students with adequate instructions for using word-processing software and e-mail. At the beginning of the term, it is necessary to spend complete class periods in the lab for word-processing and e-mail instruction. A knowledgeable and cooperative technical support staff is also needed to develop and maintain an on-line response system.

If the computer hardware and network resources are available, the next problem is the development of a file exchange mechanism. The teacher will need to invest hours in the conception, development, and the creation of the system (see Appendix I for the steps in developing and implementing an on-line response system). This process begins with talking to the computer system administrator or technician. When that person knows what you want to accomplish, he/she can tell you what resources are available for implementing on-line response. It may be necessary to develop some programs for transmitting word-processing files. A great deal of time is involved in this process. Fortunately, the initial development is a one-time task for the teacher and the computer support staff.

Teaching students how to use word processing software and how to transmit and receive essays takes considerable preparation and classroom time. In classes where papers are handwritten, the teacher can begin teaching writing at the start of the term. If writing is to be done on the computer, the teacher must provide ample instruction in the use of word-processing software. This usually involves at least two to four periods of class time. If on-line response is used, additional time is needed to show students how to send and receive computer files. For a class that meets twice weekly, it may take several weeks before all students are able to type and send an essay to the teacher. The teacher will need to decide if the benefits of on-line response warrant this loss of classroom time. The challenge for the teacher of a computer-connected class is to integrate writing and computer instruction in order to make the best use of classroom time.

A third problem with on-line response is resistance to using computers. This may be a result of resistance to changing technology or unwillingness (or perceived inability) to learn how to use computers. A small percentage of students falls into this category. Some of those who begin with this attitude will change during the course of a term. It is not unusual to hear students say at the end of the term, "I didn't like using computers at first, but now I am happy that we had to learn how to use them." That realization occurs later for many students, when their knowledge of using computers is valuable in their academic studies.

The computer has rapidly evolved into a major writing tool in the past fifteen years. Computer technology is changing at a pace that makes it difficult for us to fully comprehend its potential as an educational tool. The

most promising uses of the computer in the computerized writing classroom are those that use the computer's power as a medium for person to person response rather than as a delivery system for pre-programmed instruction (Sirc, 1989). Using the computer for on-line response exploits its potential as a medium for connecting the students and teacher in a way that can improve writing instruction for the student and the teacher.

(This article is a revised and expanded version of a paper presented at the WATESOL convention, Arlington, VA, October 1993)

APPENDIX I — Steps For Developing and Implementing an On-Line Response System

A. Meet with network manager or technician
   1. Explain what you want to do
   2. Ask for help/advice

B. Set up class accounts
   1. Apply for class accounts
   2. Have students pick up computer accounts
   3. Show students how to log in to computer system
   4. Provide students with locations and schedules of open labs

C. Introduce students to the network
   1. Log in to network
   2. Show students how to change a password
   3. Familiarize students with using menus

D. Introduce students to on-line word-processing
   1. Invoke the word processor
   2. Open a file
   3. Edit a file
   4. Name a file
   5. Save a file
   6. Print a file
   7. Retrieve a file

E. Introduce students to e-mail or a file exchange utility program

F. Show students how to exchange computer files with the teacher

G. Create subdirectories for each class, section, or assignment

H. Download files to a floppy disk at end of the term for saving student writing

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THE AUTHOR

Ron Corio teaches at Virginia Commonwealth University. His teaching interests are computers and writing, portfolio-based assessment, and using literature to teach reading.

Storytelling: Authentic Learning from the Heart

Joan Leotta

Telling stories is a time-honored way to pass language skills from parent to child. Stories, especially folklore, pass not only the moral fiber of a culture from one member to another, but also pass on the fiber and content of language and its organization. Equally important, telling stories is a way to have fun with language.

In the English as a Second Language (ESL) classroom, storytelling with folklore can be used by teachers to draw on students' backgrounds and familiar resources to build oral and aural skills in English—while at the same time building the student's self-esteem and respect for other cultures in the classroom. I will briefly discuss the way folk stories work in language teaching situations, and then I will give some practical suggestions for using folktales in the classroom, applying techniques that are already a part of many teachers' repertoires.

Storytelling is the oldest of the dramatic arts. It is communication at its most basic and its most entertaining. A story presents material in an organized way within a context that reaches both the mind and the heart of the listener. It is an art form. Stories are a form of authentic input, since they take experience, put it into words, and

provide lessons that can be applied to life. At the same time, stories touch the deepest levels of society and culture or family history, and share these among all listeners. This deep-sharing aspect, what I call "heart" lessons, is what gives storytelling its ability to motivate and affect listeners as well as its memorable character.

The type of story that is richest in communication is the personal or family story followed by the story from national or regional folklore. Folklore is the "family" story taken one level up—to a cultural extended family, that group of people who share customs, ideas, and language. Folklore is the closest you can get to the thought system of another people. Their literature provides you with a glimpse of the way certain writers feel, think, or perceive their world. History is the way a people record what they want to be remembered. The legends of a people represent them the way they would like to be. But folklore displays people the way they really are. Passed from mouth to mind and to mouth again, folklore is stripped of artifice, yet full of the natural art of daily living and wisdom.

Folklore reveals the human condition, showing what is common to all, while retaining what are the delightful, different, unique elements of each individual group. For example, the story of Rumpelstiltskin is a German tale where the father sells his daughter to the king for a sum of money, promising the king that she can spin straw into gold. The king offers her the chance to be his queen if she succeeds, but threatens to kill her if she does not. She accepts the help of a little troll and even promises the troll her first-born child if she makes the gold. The happy resolution of the tale depends upon her discovering the name of the troll. The tale is one of many —over 300 variants—that deal with the importance of name. The Japanese variant of this tale does not involve a woman at all. It involves a man who stakes his reputation on a task he cannot perform. To save his honor he promises his eye to the troll and then saves it by guessing the name of the troll.

The importance of names and naming runs through many cultures. But the issue of what is the important gift offered to the little ogre, who offers it, and what is to be gained, varies widely from culture to culture. In Germany, the gift is gold and, in the dark world of the brothers Grimm, the girl's father is willing to sell her for it and the king values gold over the girl's life. The girl in turn values her life over that of her unborn child and offers it up — until she sees it. In the Japanese version, the value is honor, the honor of the architect. He offers himself and the ogre takes him up on it to protect that honor. What is to be lost is what makes it possible for him to work—his sight. And the architect finds the solution himself. It is not brought to him by a messenger as in the German tale. Two stories, similar, yet different. Similar problems and issues are worked out and resolved in different ways, pointing to the rich variations that cultural differences bring into our lives.

How Storytelling Helps the ESL Student

Using folklore in the classroom will generally benefit the students by fostering their respect for and tolerance of each other, but it also has more specific benefits when the definition of folklore is broadened to include family stories.

Allowing the student to use familial material and material familiar to his/her own ethnic culture gives value to that culture and background. At the same time, adjusting to another culture and dealing with another language can bring out many problems in the students' lives. Sometimes it seems easy to reject home life and culture and fit in entirely with the new culture. Or, if students are shy, they may feel that no one likes them because they are different. Folklore may also provide a means to allow students to do the research in their primary language, making the research easier.

In addition, a story has a natural structure—a beginning, a middle, and an end. This saves a lot of work for the student and ensures that the listeners will be treated to a well-organized presentation. It is important that students make sure that the middle of the story contains no more than three incidents to keep the story lively, action-oriented and comprehensible to all listeners. A five-minute time limit on the telling of each story is generally appropriate.

Having to work out the story in English will help students improve their language skills. Stories deal with feelings and emotions, which the student might feel insecure in dealing with on a personal level. But the story offers them a "safe" vehicle to explore these topics and judge the reactions of their peers. Work with the students on style of presentation to help them explore the movement, expression, gestures, and props to aid the understanding of their audience. Limit the use of props and costumes to two or three per story to keep the emphasis on the story itself.

A suitable written exercise for the students would be to write the story out before presenting it orally to the class; depending upon the age and proficiency level you are working with, you may wish to allow pictures to represent parts of the story.

Using stories will help to build multi-cultural understanding within the ESL class and can be extended to build a program for presentation to the entire student body. A way to highlight the work of the ESL students might be to select some ESL students and put on a group performance of folktales for the rest of the student body. This would be fitting for a finale for a class, and the ability to do it would depend on how well the preliminary presentations are handled by each student.

How to Work With Students on Storytelling

• 1. Model the presentation of a story in English. Use a tall tale or an American colonial tale or something from your own ethnic heritage or family—or do all of the above. Tell the story, use a few props, but tell it without a book. Stand in front of the class and use gestures and voice variations to tell the story.

• 2. Talk about story selection with the students. Have a selection of stories in English on hand from the library for those with adequate English reading skills to use books in English. Try to find books or have them ask their families for folktales in their own language. The 398 section of the library has many many choices available to you. The bibliography at the end of this article includes a few anthologies of stories that are multi-cultural. Several of these are built around a single theme.

• 3. Develop an appreciation for family stories. Ask the students to talk to their parents and bring in (in written or oral form) folktales that their parents enjoyed as children or family stories —a story about a family holiday or the most humorous thing that happened to one of their parents when they were the student's age or another such theme).

• 4. Show them how to use their voice to aid in the telling of the story. Voice is the most important part of the storyteller's bag of tricks. Make sure that each student can "project," that is, can be heard even to the back of the group. No matter how good the story is, it won't be effective unless the group can hear it. Emphasize that each student should use a loud and clear voice. Here are the critical points of vocal presentation for you to give each student. The teacher might want to copy these as a checklist for each student. (see Figure 1).

• 5. Discuss how to remember the story and make the presentation interesting using what I call the "Five Finger Method."

a. Read or listen to the story, hearing the different voices of the characters and imagining all of the action and setting in your mind.

b. Write down the story, or at least its outline and learn the words you will use.

c. Practice the story out loud with the different voices you heard in your mind.

d. Think about gestures or movements that the characters in the story might use and develop props or visual aids that might help the audience better understand the story.

e. Practice the story with gestures, movements, and props.

Put all of the steps together and practice, practice, practice.

(Figure 1) Story Telling VOICE

PROJECTION	You will want to project and not to shout in order not to strain your voice. Take a deep breath. Bring your voice up from the diaphragm. Aim your voice at the person the farthest away. Keep your eyes on that person during the talk.
PRONUNCIATION AND ENUNCIATION	Your words need to be correct and clear.
RATE	Speak neither too fast, nor too slow, but probably a bit slower than normal. Rate will vary within the presentation as well, faster and slower to emphasize points of importance.
TONE	Vary tone so as not to let people fall asleep and to give emphasis to important parts of the story.
PITCH	Try to keep it moderate. You can work on your own pitch if it is too high or low, merely by practicing. Too low or high a pitch is hard to listen to. Record your voice. Intone the five vowels and work with a piano to get your voice to imitate the pitch you want. Do it often enough and you can change your voice.
INFLECTION	In English we use inflection to change the meanings or give added meaning to words.
VOCAL COLOR	Speak with enthusiasm and interest. The keys to using vocal color well are to understand your material and to make sure that the words are fun for you and accessible to your audience.
ATTITUDE	The storyteller must bring a good mental attitude, a love for the subject, and a vital feeling to the story.
PRACTICE	It is only practice that makes perfect.

• 6. Arrange to have a video camera in the room if possible and record each student's efforts for later viewing. (If you only have a tape recorder available, then use audio only.) Allow the students to listen to or watch another storytelling class or make it possible for them to listen to themselves at another time.

If the stories turn out very well, it might be nice to arrange a parents' night visit when their parents would be able to watch the tape. Letting parents watch the session on tape takes some of the pressure off the students. If you think that the students will be ready to perform the stories again for parents, then by all means have them perform live for the parents as well.

• 7. Variations. Other, more advanced techniques can then be tried with the same simple folk tales. Stories can be presented in pairs, three-party and larger group demonstrations. The students can work without scripts. Some students can mime the actions of a tale while another or a group of others (choral reading) tells the tale. Music can be added, depending upon the skills available in the student population.

As the group grows stronger at storytelling, try selecting tales, either from the students' own or others' ethnic backgrounds, or regional American tales, to be read in the common language, English.

Storytelling presents familiar concepts in a non-threatening way. It is a way of building students' self-esteem and pride in their own heritage while forging bonds among those of other cultures and promoting their ability to speak and understand spoken English.

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THE AUTHOR

Joan Leotta, storyteller and writer, is a member of Washington Independent Writers and the National Association for the Perpetuation and Preservation of Storytelling and Voices in the Glen, a Metro Washington performing storytellers' group. Joan specializes in using multicultural folklore to entertain and to explicate the world around her.

Classroom Implications of Krashen's Writing Theory: The Use of the Double-Entry Journal

Carroll Fox

A common complaint among community college teachers is the inability of English as a Second Language students to write at an acceptable college level. Many of these students appear to have gaps in their educational background and have had little experience reading, writing, and thinking in English. ESL students may especially be at a disadvantage when teachers give writing assignments based on reading because they have not been taught the skills required for academic writing (Spack, 1992). ESL teachers must take the lead in helping these students develop the writing proficiency needed to succeed in college level classes.

According to Krashen's (1984) competence/performance theory, writing competence develops in much the same way as speaking does, not through focusing on form or rules, but through comprehensible input. In the case of writing, the input is from extensive reading. In addition, Krashen says that affective conditions need to be optimal since too much anxiety blocks writing acquisition. Competence, the abstract knowledge

Double Entry Journal — Autobiography Excerpt

"In the street, I had been the most articulate hustler out there. I had commanded attention when I said something. But now, trying to write simple English, I not only wasn't articulate, I wasn't even functional." — from A Homemade Education by Malcom X.	I think it's really hard for anyone to just start to learn a new language. When I first came here, I was very shocked about the language. Because when I was in my country, I was a person who talked alot about funny things, when I went out or even in my class or anywhere else. Therefore, all of my friends really liked me. They liked the way how I was. Since I came here, I think that my habit of talking is disappearing little by little, especially in school. I hardly open my mouth to talk to anybody. I don't understand what they are talking about. What caused it, of course the new language. Evidently, learning a new language is not easy.

the proficient writer has about writing, is not enough, however. Writing performance, the ability to put this knowledge to use in writing, must also be developed. This is done through practice, instruction, and feedback.

In this paper I want first to show that Krashen's key ideas in his competence/performance writing theory are pedagogically sound and then to suggest that the double-entry journal in response to readings is a way to help develop writing proficiency in intermediate level ESL community college students. While relating Krashen's theory to the process-oriented writing approach is not the purpose of this paper, I believe that his ideas are consistent with this type of writing program and that the double entry journal is just one component of an entire process writing program. Zamal (1987) describes the process writing approach as one with a student-oriented atmosphere, abundant opportunities to write meaningfully, and which includes activities such as journal writing, free-writing, teacher conferences, drafting and redrafting, emphasis on purpose and audience, content-based compositions and attention to error during the final stages of writing. Diaz (1986) surveyed ESL researchers who concluded that these strategies which were originally developed for native writers are equally beneficial for non-native ones. Krashen (1984) recommends a similiar approach in his emphasis on writing for meaning, the need for planning and multiple revisions, and the necessity of focusing on content initially while saving editing for the final composing stage.

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The first step toward writing competence is comprehensible input which Krashen and Terrell (1983) say is necessary in order to acquire a second language. Larson-Freeman and Long (1991) note that the best evidence for this hypothesis is that virtually all cases of language acquisition "are characterized by the availability of comprehensible input" (p. 143). Krashen (1984) notes that the comprehensible input needed to develop writing competence is not studying rules of grammar or mechanics but extensive pleasure reading. As second language students read for meaning, they acquire a "subconscious feel for the written language" (p. 28). Krashen doesn't see a perfect correlation between the amount of reading and the quality of writing since other factors such as experience and creativity also play a role. However, he maintains that all good writers will have done sufficient pleasure reading "to have acquired the code of written language" (p. 21).

This reading-writing connection is certainly not original with Krashen. Reid (1993) notes that the correlation between good readers and good writers has been the subject of native language research for years, but only recently has research been conducted on ESL students. She cites ESL research done by Datesman (1990), Robb and Susser (1989, 1990) and Stuart (1990) which concludes that extensive reading does improve the writing of ESL students. In his survey of literature on this reading-writing relationship, Grabe (1991) concludes:

> Better writers were better readers, better writers read more, better readers wrote more syntactically mature prose, and reading experiences improved writing more than grammar instruction or further writing exercises (p. 394).

The classroom implications of this relationship are summarized by Krashen (1984): "The teacher's responsibility is to provide access to reading" (p. 30). This duty is also noted by Mayher et al. (1983) who state, "There are no easy ways to make writing and reading more significant for those writers who lack early and continuing involvement in these subjects but that doesn't diminish the importance of trying to do so" (p. 69). Krashen warns that positive results from extensive reading will not be immediate, but that if the teacher can get students "hooked on books," improvement in writing competence will eventually follow (p. 30).

Student surveys I have given my classes have convinced me that most ESL community college students do little reading on their own in English. I agree with Krashen that the ESL teacher is responsible for providing reading access to the class by assigning high interest, low level reading materials which represent Krashen and Terrell's comprehensible input. MacGowan-Gilhooly (1991) describes the positive results of this approach in the whole language ESL classes at City College in New York. Students there read 1000 pages of popular fiction a semester as well as complete frequent writing assignments designed to help them develop the fluency needed to succeed in

future academic classes. MacGowan-Gilhooly reports that since using this approach starting in 1987, the number of students passing the exit reading test and writing exams has greatly increased. Thus, there seems to be evidence supporting Krashen's theory that ESL students need extensive practice in pleasure reading in order to internalize the code of written English.

While comprehensible input is crucial, Krashen (1984) says it is not enough for language acquisition. Applying the Affective Filter hypothesis to writing, he states:

> When affective conditions are not optimal, when the student is not motivated, does not identify with speakers of the second language, or is over-anxious about his performance, a mental block, called the Affective Filter, will prevent the input from reaching those parts of the brain responsible for language acquisition (p. 22).

This need for a low anxiety writing classroom is affirmed in both first and second language research. Reid (1993) stresses the importance of the ESL writing classroom as "a haven, a place where students can feel comfortable as they rehearse, experiment, and practice increasingly fluent and accurate English" (p. 142). Zamal (1987) reports on a study by Hildenbrand (1985) contrasting a student's negative experience in a writing class focused on mechanical correctness and final product and her positive experience in a process writing low anxiety classroom. The second class fits Krashen's recommendation that the writing classroom must be an environment where the student learns to expect success as a writer and feel part of the "writer's club" (p. 25).

One way to lower the anxiety level in the writing classroom is for the teacher to have the students first concentrate on meaning since according to Krashen (1984) a preoccupation with rules can actually inhibit the creation of meaning. Mayher et al. (1983) similarly state: "This intrusive editing/correctness anxiety is entirely counter-productive. It helps account for some of the incoherency of the texts they produce, since their error worries overwhelm the flow of their ideas" (p. 66). However, Krashen does note that while conscious rule learning does not have the central role in the writing program, it should not be excluded. Instead these types of errors should be addressed in the editing phase of the process writing component of the ESL writing class. Despite much literature both in Native Speaker and ESL writing research advocating this approach, both Zamel (1987) and Diaz (1986) report that ESL writing teachers still primarily focus on instruction in grammar and syntax and correction of errors.

Krashen (1984) hypothesizes that when enough reading is done and the affective filter is low, "all the necessary grammatical structures and discourse rules for writing will automatically be presented to the writer in sufficient quantity" (p. 23). However, Krashen may be overly idealistic here.

Grabe (1991) concludes that there may not be an automatic transfer between reading and writing and that certain skills of each are independent of each other so that classroom instruction in writing may be necessary.

Even Krashen must have realized that there are limits to reading's effect on writing since he does say that competence isn't enough. Students need to develop writing performance, the ability to put this knowledge to use in actual writing. He says that this comes about by frequent practice, instruction and feedback. Practice is important because it helps writers find an efficient composing process and realize the need for planning, rereading and revision. Instruction is also needed since research suggests that certain aspects of writing like form and organization may be teachable. He also says that there is a place for instruction in grammatical rules since error correction in the final editing stage of writing does not interfere with communication, and it can significantly improve accuracy. In addition, Krashen believes that feedback is necessary in developing writing performance, but he never explains what type he recommends. Unfortunately, he devotes only a few paragraphs to writing performance even though this is the area in which ESL writing teachers may have the most influence in improving the students' writing.

The double-entry journal in response to readings is one classroom application of Krashen's writing pedagogy which I have incorporated both in ESL reading and writing classes over the past three semesters at Northern Virginia Community College. I use the double-entry journal as one component of a process writing approach, one which meets Krashen's criteria for writing competence (extensive reading and low affective filter) as well as performance (practice, instruction and feedback). The type of double-entry journal I use is described by MacGowan-Gilhooly (1991) and Zamal (1992).

In these journals I have my students respond to assigned readings by copying meaningful passages of their choice on the left side of the paper and reacting to them on the right side. Students can choose one quote to write a longer response to or several quotes with shorter responses for each. I require at least 175 words total on the response side of the paper. A variation of this I have used is to have students summarize the reading on the left side rather than using the quotes. Students then share portions of their journals in small discussion groups. This is often followed by a short presentation from a spokesperson in each group who tells the entire class something interesting his/her group discussed. I have used the double-entry journals for students to respond to required novels and essays as well as current newspaper and magazine articles of their choice. This simple assignment thus provides extensive reading and also integrates reading, writing, speaking, and listening skills.

In addition to providing reading experience, I believe the double-entry journal assignment fits Krashen's low-anxiety criteria. Because the emphasis is on their written ideas, I do not grade individual journals for grammar and mechanics but rather respond to what the students write. Journals which follow the correct format, have the minimum number of words required, are turned in on time, and show some effort and thoughtfulness receive the full points allowable. At the end of each quarter I have the students select several journals for revision to be presented as part of their writing portfolio. I think this approach relieves the students of their error anxiety and encourages them to be willing to take risks in expressing their ideas.

Not only does the double-entry journal assignment help students fulfill Krashen's requirements for developing writing competence, it also meets his criteria for performance by providing writing practice, instruction and feedback. The journals in combination with freewriting and other process assignments provide abundant writing opportunities. This is especially notable in a reading class where students may not have previously done much writing, but with the double-entry journal assignments they learn the value of consistently responding to their readings in writing.

There are many ways to use double entry journal assignments to provide writing instruction. I frequently type up sample student journal entries as models of good writing for discussion. In their first journals many students tend to write their responses in generalizations, often merely summarizing what the author said. After showing the class student entries which effectively use specific examples and details, I find that students start incorporating more support in their writing. Also, since at first students tend to agree with the articles they are responding to, I like to model journals where students have disagreed with the author to encourage others to read more critically. The double- entry journals can also be used as a vehicle for editing instruction. I often record common grammatical and mechanical errors students make and then periodically teach mini-lessons to the class on these using examples from the journals. In addition to instruction, I provide individual feedback to the students by written comments on their journals. These comments respond primarily to their ideas but also to aspects of their writing such as specific support or transitions. Whenever I find effective writing, I try to reinforce it by margin comments. In this way, double-entry journals provide needed practice, instruction and feedback.

Over the past three semesters I have been encouraged by my students' positive response to double entry journals. They take the entire assignment, including small group journal sharing, seriously. This assignment motivates them not only to complete the reading, but also to write the journal on time since they know their small group is counting on their participation. I believe their having an audience besides the teacher for their writing gives them confidence and makes them feel part of the "writers' club". I

usually get far more than the minimum number of words I require in the response. Last semester the average number of words on one journal assignment was 232. This is probably because the high interest content of the reading assignments gives the students something concrete and meaningful to write about. They also seem to appreciate my decision to assign them to groups made up of students from different cultures and seem genuinely interested in the ideas and opinions of the others in the group. Their journal sharing sparks a lot of discussion within the group even by normally shy students, and many seem disappointed when group discussion time is up. I also have found the students willing to take their turn as spokesperson for their group. Many times a student's short presentation evokes spontaneous applause.

The results from questionnaires on the double entry journals I give at the end of each semester have also been encouraging. In a survey from my fall, 1993, intermediate writing class, 22 out of 23 students recommended that I continue the double-entry journal assignments for my next ESL class. When asked if the double-entry journal assignment helped prepare them for more academic assignments they might have in future college classes, 20 students responded yes, while only 3 students said they were not sure. The students apparently perceive this assignment as an adult, college level activity, and that seems to motivate them. One student commented:

> I love your assignment for double entry journal! It's so sophisticated, informative, and intelligent. It gives me a chance to think soundly, seriously as well as to improve my writing.

When asked what they liked best about the double- entry journal, eight students in this class noted that they liked it because it allowed them to express their own opinions, ideas or feelings. Comments included: "I prefer to write double entry journals more than any other writing because it helps me to express my feelings and opinions"; "I can get ideas from reading and give my ideas, opinions in writing. That is the best way for my improvement"; and "I feel good that I'm able to express my opinions in a paper". Since many ESL students come from cultures which discourage students from expressing opinions or personal feelings, I am tarilled to see students excited about doing this.

In conclusion, the double-entry journal can be an important component of a process writing program which fulfills Krashen's requirement for extensive reading as well as a low affective filter. It also provides many opportunities for practice, instruction, and feedback. Because of the many positive benefits I have observed from this assignment in both my students' proficiency and attitudes toward writing, I plan to continue using it in future ESL classes.

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THE AUTHOR

Carroll Fox is an adjunct ESL Instructor at Northern Virginia Community College. She has taught ESL and English during the past 20 years in New Mexico, Nevada, and Arizona.

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Teacher-Centered Versus Child-Centered Approaches in English Instruction

Nobuhiko Akamatsu

The issue of "teacher-centered" vs. "child-centered" approaches has been hotly argued and is still controversial in education. A key reason for this controversy lies in the different concepts underlying each approach. Which approach is used in instruction and in curriculum partly depends on the philosophical and theoretical concepts underlying the approach.

A teacher-centered approach can be perfectly appropriate for a certain type of curriculum or instruction, but inappropriate for another. Without a clear understanding of the underlying concepts, the argument over "teacher-centered" vs. "child-centered" approaches can be pointless.

I will first describe Miller's three positions (Transmission, Transaction, and Transformation), as explained in his curriculum framework, and, taking into account the underlying theoretical and philosophical concepts of each position, I will discuss which approach (teacher-centered or child-centered) is appropriate in each position (Miller, Cassie, & Drake, 1990; Miller, 1988; 1985; Miller & Seller, 1985). Focusing on reading instruction, I will also discuss which approach to instruction is suitable. Phonics instruction, reading skills

instruction, and whole language instruction will be discussed from the perspectives of transmission, transaction, and transformation respectively in the context of Phonics and Whole Language perspectives.

MILLER'S CURRICULUM FRAMEWORK

Miller proposes three positions for analyzing and describing curriculum and instruction: transmission, transaction, and transformation. Each position is rooted in a perspective that can be linked to various philosophical, psychological, and social backgrounds (Miller, 1988).

The Transmission Position

In the transmission position, mastery of traditional school subjects through traditional teaching methods is stressed. The basic function of curriculum is considered to be the transmission of facts, basic skills, and cultural values to students in a one-way movement (see Figure 1). The student is often regarded as a passive receiver of knowledge.

(Figure 1) TRANSMISSION POSITION

The perspective in which this position is rooted consists of three paradigms. Its philosophical paradigm is logical positivism, which focuses on breaking down language into logical components. The philosophical-scientific paradigm in this position is an atomistic view of the universe, where nature is seen as composed of isolated parts. This position is also rooted in behavioral psychology. Its mechanistic view of human behavior results in the stimulus-response (S-R) type of instructional strategies.

The Transaction Position

The transaction position focuses on problem-solving and its effect on cognitive development. In this position, the individual is viewed as rational and capable of "intelligent problem-solving" and cognitive growth is seen as what results from "intelligent problem-solving" in a social context. Therefore, instructional strategies which facilitate problem-solving are stressed. "Education is viewed as a dialogue between the student and the curriculum in which the student reconstructs knowledge through the dialogue process" (Miller, 1988, p. 5). The relationship between the student and the curriculum is outlined in Figure 2.

(Figure 2) TRANSACTION POSITION

The transaction position has its philosophical roots in Dewey's pragmatism, and the philosophical paradigm of this position is the scientific method. Thus, in the transaction position, science and the scientific method are considered the bases facilitating the development of intelligence through interaction with the environment. Psychologically, this position is rooted in Piaget's and Kohlberg's work. In psychological terms, Piaget and Kohlberg clarify and develop Dewey's pragmatism. In other words, the Piagetian cognitive development theory results from Dewey's notion of interaction between the individual and the environment.

The Transformation Position

The essential concept which underlies the transformation position is holism. Holism is based on the notion that "all things are part of an indivisible unity or whole" (Miller, 1988, p. 17). Therefore, the student and the curriculum interconnect in a holistic manner (see Figure 3). In this position, personal and social change is emphasized and viewed as occurring through the interconnection of the environment and the individual in a holistic way. In order for such a change to occur, the student is encouraged to be involved in all aspects of the learning process.

(Figure 3) TRANSFORMATION

Note: Figures are from Holistic learning: A teacher's guide to integrated studies (pp. 4-5) by J. Miller, B. Cassie, & S. Drake, 1990, Toronto: OISE Press. Copyright 1990 by OISE Press. Adapted by permission.

The transformation position has its roots in ecology, in an interdependent worldview where all things and events are seen as interconnected. Such an ecological perspective is linked to what Huxley called the "perennial philosophy" (Miller, 1985); the individual is part of the universe and all phenomena are interconnected. The psychological paradigm for the transformation position is based on transpersonal psychology, which emphasizes spiritual fulfillment. In this paradigm, one's spiritual potential and intuition are emphasized. Transpersonal psychology is also linked to the perennial philosophy.

THE TRANSMISSION POSITION: A TEACHER-CENTERED APPROACH

In the transmission position, a teacher-centered approach is appropriate. The adequacy of a teacher- centered approach can be understood through an examination of the psychological and philosophical roots of this position. The transmission position is influenced by Skinner's behavioral psychological perspective on education. Education is viewed as selecting and using reinforcement techniques. Teachers are seen to be able to manipulate certain behaviors, through the use of appropriate reinforcers, to bring out desired behavior. In other words, students are viewed as learners of desired behaviors which are brought out by the use of appropriate stimuli from the teacher. Skinner's behavioral psychology is related to atomism, which is the philosophical-scientific basis of the transmission position. Thus, in this position, the learning techniques are considered to "break down behavior into small bits that can be manipulated; small identifiable components are [seen as basic elements which] ... organize student progress by means of sequential steps" (Miller, 1988, p. 13).

Phonics Instruction

The Phonics perspective on reading is atomistic, and traditional phonics instruction is grounded in the transmission position. The phonics perspective on fluent reading is based on (1) the importance of automaticity of word recognition and (2) an emphasis on reading skills as the basic components of fluent reading. Adams (1990a) claims that fluent reading consists of the active search for syntactic and semantic coherence among words, and that speed and automaticity of word recognition are the indispensable factors in such an active search for coherence. This notion is derived from the assumption of limited processing capacity or limited cognitive resources in cognitive psychology (Nathan & Stanovich, 1991). According to this assumption, as a person's capacity for information processing is limited, in order to be able to carry out cognitively complicated activities, a primary processing activity must be low-capacity demanding (i.e., automatic). For example, in reading, word recognition must be low-capacity demanding so that the higher level processing of text, which is the search for syntactic and semantic coherence among words, can be successfully carried out. In traditional phonics instruction, students are provided mechanical phonics drills by the teacher, the goal of which is to make students acquire the phonics skills. There is little concern with its relevancy or meaningfulness to actual reading. Students are viewed as passive receivers of the phonics knowledge, and teachers are seen as providers of the knowledge. Therefore, what is dominant in the traditional phonics instruction is a one-way movement from the teacher (or the curriculum) to the student. In other words, a teacher-centered approach is seen to be appropriate.

Traditional phonics instruction, however, has been criticized even from the phonics advocates. Phonics traditionalists used to place too much emphasis on the importance of singling out the decoding skills and teaching them in reading instruction (McKenna, Robinson, & Miller, 1990; Smith, 1988). Consequently, phonics instruction became training in the artificial decoding skills which are non- meaningful and irrelevant, and students became less motivated to learn such skills due to the lack of relationship between the artificial decoding skills and actual reading. Recently it has been suggested by some phonics advocates that phonics instruction be carried out in meaningful settings within which students can acquire the relevant decoding skills (Adams, 1990a; 1990b; Baumann, 1991).

THE TRANSACTION POSITION: TEACHER-CENTERED AND CHILD-CENTERED APPROACHES

In this position, both teacher-centered and child-centered approaches can be used. It seems that the transaction position does not attach any importance to a particular approach to curriculum or instruction. This is due to the philosophical roots of this position. The transaction position is philosophically

rooted in Dewey's pragmatism, which rejects the atomistic view of the mind, that is, the collection and organization of factual knowledge. According to Dewey's philosophy, the mind does not simply receive information but produces meaning through experience. A person interacts with the environment, and this interaction leads the person to actively test out hypotheses and ideas. In the transaction position, children are considered to learn through intelligent interaction with the world, or through testing out hypotheses in an active manner. Thus, instructional strategies which facilitate hypothesis-testing are emphasized. However, since the priority is to provide children opportunities to learn through testing out hypotheses, there is no preference for one particular approach to instruction. In other words, as long as the environment is rich enough for children to test out their ideas, any approach can be used in the transaction position.

Reading Skills Instruction

The transaction position fits the teaching of reading comprehension skills. Reading is seen as a process of re-constructing meaning from the ideas suggested by the text according to the reader's available skills (Paris & Oka, 1989). Skills are not "procedures readers overlearn through repetition so that speed and accuracy are assured every time the response is called for" (Duffy & Roehler, 1987, p. 415). Rather, skills are "aptitudes, abilities, or proficiencies language users employ intentionally, selectively, and flexibly for... responding to a text written by someone else" (Baumann, 1991, p. iv).

In the transaction position, reading comprehension skills can be viewed as problem-solving skills. For example, good readers use repair strategy skills during reading whenever they encounter difficulties in their reading. The difficulties may result from unknown words, incorrect predictions about the content, or a disruption of the train of thought. Such causes are "problems which good readers solve by activating [repair strategy skills] to remove the blockage" (Duffy & Roehler, 1987, p. 416). These strategies can be taught in both teacher-centered and child-centered approaches. For example, in a teacher-centered approach, the teacher describes, models, and provides the strategic skills in the context of actual reading, so that the skills can be presented to the students in a meaningful context. Then, the teacher focuses on describing the reader's mental processing when using the skills. Providing such guidance, the teacher gradually shifts the responsibility of the thinking to the students. This shift of the responsibility for the thinking is derived from the interactions between the teacher and students. The teacher needs to interact with students so that they develop understanding of when and how to use the reading skills. This interaction leads students to testing and restructuring their understandings. Consequently, "students learn to think their way through a problem situation encountered in reading" (Duffy & Roehler, 1987, p. 417).

On the other hand, in a child-centered approach to the teaching of reading comprehension skills, instruction is focused on learner needs. The teacher does not plan what reading skills to teach beforehand, but provides necessary strategic skills only when students need to be taught them. For example, in child-centered reading instruction, students are encouraged to read various types of text and to learn to read through experience. The teacher provides instruction when students encounter difficulties in reading and when they need to learn necessary reading skills, in order to solve the problems in their reading. Students are also encouraged to learn from each other. That is to say, they are considered to learn to read through the interaction not only with the teacher, but also with peers.

THE TRANSFORMATION POSITION: A CHILD-CENTERED APPROACH

A child-centered approach is used in this position. One of the basic principles of the perennial philosophy, which is at the roots of this position, is that "[value] is derived from seeing and realizing the interconnectedness of reality" (Miller, 1988, p. 17). In order for this principle to be the basis of curriculum, students need to be provided with opportunities to connect their inner life with the outer worlds. However, unless students experience such connections with the world by themselves, they do not come to realize "the interconnectedness of reality." Thus, in the transformation position, students must be at the center of curriculum or instruction.

Cultivation of intuition and insight is also aimed at as a basic principle in the transformation position, and a child-centered approach is indispensable to this cultivation. Referring to Canto's three forms of knowledge (i.e., sensibility, understanding, and reason), Miller introduces the notion of "reason which intuits transcendent ideas" and emphasizes the importance of the cultivation of intuition and insight in education (Miller, 1988; Miller et al., 1990). He also suggests that meditation and contemplation are useful methods for cultivating intuition. These methods are thought to help one see oneself, and this "seeing" is viewed as leading toward "a gradual awakening to the interconnectedness of things" (Miller, 1988, p. 22). In order to benefit from meditation and contemplation, students need to have intrinsic motivations and to be engaged in exploring themselves. Thus, the approaches to instruction for cultivation of intuition and insight must be child-centered.

Whole Language Instruction

Whole language is grounded in the transformation position. The underlying concept of the whole language perspective matches the paradigm for the transformation position: holism. For example, the essential concept of whole language is the interrelatedness of the language arts (i.e., listening, speaking, reading, and writing). Thus, the language arts are viewed as integrative, that is, "integrated in a whole language program just as [the language arts]

are in life outside the classroom" (Watson, 1989, p. 137).

Reading instruction is constructed in an integrated way, so that students acquire reading in concert with the other language arts: writing, speaking, and listening. The whole language perspective on reading owes much to (a) Chomsky's notion of language acquisition (Chomsky, 1965), and (b) naturalistic studies of young children. In whole language, the acquisition of reading and writing abilities is viewed as being as natural as that of speaking and listening. Chomsky's notion that all humans (or babies) have the innate abilities to acquire oral language is applied to the acquisition of written language. They also accept that young children become aware of print and its functions, and show developmental progress towards reading and writing without any explicit skills instruction (Goodman, 1986).

Whole language instruction is child-centered. This comes from the whole language worldview of social and personal change. A person is considered to grow through social and personal interactions. Therefore, the importance of a natural setting for instruction is emphasized. The classroom is seen as the children's home or community where they feel comfortable and do not hesitate to take risks in learning. Students are viewed as the center of the curriculum and expected to take responsibility for and ownership of learning. Therefore, teachers try not to do things for students that students can do for themselves, but rather, to facilitate a good environment where students are willing to challenge the difficulty they are confronted with (Freppon & Dahl, 1991; Watson, 1989). In reading instruction, students are therefore encouraged to predict and guess while they attempt to make sense of print (Goodman, 1986). In other words, teachers encourage students to emphasize the construction and communication of meaning and accept students' errors. This does not mean, however, that whole language teachers accept anything coming out of students' performance. The underlying concept is that students' intrinsic motivations for communication are essential and that they grow from their mistakes. Therefore, since such intrinsic motivations result from the student's involvement in learning, a child- centered approach is considered to be appropriate for whole language instruction.

In order to focus on the relationships between the adequacy of the teacher-centered and child-centered approaches to curriculum and the underlying concepts of Miller's curriculum framework, I used Miller's three positions (i.e., Transmission, Transaction, & Transformation) as separate, unrelated categories. In Miller's framework, however, these positions are seen as the interrelated components of education. The teacher-centered and child-centered approaches are not considered to be conflicting. To rely on either a teacher-centered or a child-centered approach exclusively may be risky. Such reliance on one particular approach can distort the essence of teaching, that is, "The loving consciousness of the teacher" (Miller, 1988).

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THE AUTHOR

Nobuhiko Akamatsu is a doctoral student in the Modern Language Centre, Ontario Institute for Studies in Education. His primary research interests are reading in ESL, reading in different orthographies and reading disabilities.

A Whole Language-Process Writing Model for Production of A Multicultural Text By ESL Students

Henry J. Amador

Teachers have successfully used a whole language-process writing model to assist students in producing a multicultural text. This article will describe the procedures followed by an ESL teacher to help students produce a text for publication.

The teacher first lowered the affective filters of students by giving them a feeling of success as writers in their dialogue journals and other class writing activities, and by sharing earlier publications by other students. Then the teacher suggested the idea of writing a text to be read by students at other levels, students in our cluster's elementary schools, their parents, friends and "outsiders." The intrinsic motivation of "owning" their writing and the extrinsic motivation of profit-sharing by the authors from the proceeds of the sale of their book launched the authors in our project.

The class held a contest for the best front cover and title for their book. All the students had a vote in the selection of the winning entry which would become the official cover for their book. The prize may have been a set of baseball cards, a book, a teddy bear, or a gift certificate at a local store.

The students had identified different areas of interests and topics as they had written entries in their journals, talked with their peers in and out of the classroom, their relatives or their parents. One student claimed that he got his topics from his dreams!

Next, the students submitted their first drafts. This was not done as a group. Some students were faster or slower than others, but peer-editi. g of the texts was done on a first-come, first edited-basis.

The teacher word-processed the original first drafts and made overhead rojections of the students' stories. If the students have the use of a word processor in their classroom and if the school's regulations permit the students' working with the equipment to produce overheads, it should be done by them.

Peer-editing consisted of the entire community of writers viewing the first draft on the overhead screen and making suggestions for the authors. The authors, however, exercise the right to a final decision and may accept or reject any suggestions. The projected sample was monitored by reading out loud to allow better processing by non-visual, acoustic learners. Usually the reading was done by the authors, but they sometimes selected a peer to do it.

After the authors had authorized any changes to be made to their stories, the texts were again written in a word processor format and a number of copies were given to the authors who now added imagery to their texts through drawing or painting. The students preferred drawings and on many occasions, Israel, our "official class artist," gladly provided the art work if the authors preferred not to provide their own art work. In a few cases, the writers first made a drawing and then wrote their texts.

Finally, the students cooperatively bound their stories into a book format and a party was held on the publication date. Parents, other teachers, and administrators were invited to attend.

The effort of this year's class in processing and publishing a book has been rewarded financially as copies were sold at the University of Maryland, Montgomery College, our school, at other schools, and to the students' parents and others in the community.

Not only did our students gain respect as authors, but they also profited from their literary work at $4.00 per share. Each story published earned the author a share. All the authors owned shares and were rewarded with some authors earning as much as $16.00 from the sale of their book.

The multicultural text views the world through the words of our ESL students. It is the result of the activation of culture-bound schemata, the setting of imagery in print and art, peer-editing by their community of learners (the classroom), and the motivation and encouragement of the ESL teacher. The maximizing of social interaction, the creation, re-creation and sharing of knowledge through peer-editing, and the minimizing of the teacher's traditional role in the process of writing makes this a unique model. It differs from the traditional process writing model by its blend with the whole language approach to writing.

The whole language principle of respect for the students as the creators of knowledge and the carriers of a culture permeates the entire process in this writing model. The students' knowledge is socially constructed as they learn through interaction with their peers, not through formal, academic study or the imitation of the teacher's models. Their writing is a creation and communication of authentic, purposeful meaning.

In this model, the teachers take a back-seat to the writers, and share a special function as activators, not doers. They provide a language-nurturing, hypothesis-testing environment in which the students work with the second language, using it to give symbolic meaning to their creation. Pat Rigg (1991) suggests that teachers should concentrate on the message, not the form; that they encourage, rather than grade; that they correct for meaning, not for form, that they search for the message, not for the errors; that they encourage writing, even though it is not perfect; and that they view the draft as a work in process, not as a finished product.

In this model, the ESL teacher hears and accepts many voices, divergent in ethnicity, language, class, culture, gender and race. The teacher constantly provides the authors with motivation and feedback, and ample time for writing. Above all, he/she incessantly communicates faith in the ability of the language learners to use their culture capital in the creation of new knowledge.

The ESL writers are empowered as they select their audience: the community of learners in which they live and learn. They discover what they know through social activity and share it with each other and the others who may read their texts in the future. They are further empowered as they select their own topics and their purpose for writing, and create their own standards for publication, holding on to the power of the final imprimatur.

This model has been used with low-intermediate learners at a secondary school and at a middle school. The settings represented multicultural communities made up of many cultures and languages. My experience, as well as that of our students, with this model has been very gratifying. It lowered the affective filters of our learners to the extent that they were willing

to take the risk of writing in a strange and sometimes intimidating language. Our ESL students insisted on writing three or four stories for their book, even though only one or two will be chosen for publication. Unlike many other teachers, both in ESL and language art classes, we have had very few problems in getting ESL students to write. Our problem is attempting to limit their output as time will not permit processing all of their texts.

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THE AUTHOR

Henry J. Amador is an ESL teacher at Eastern Middle School in the Montgomery Public Schools, an ESL lecturer at the Rockville Campus of Montgomery College, and a doctoral candidate at the University of Maryland at College Park. His primary interests are critical pedagogy and research, and bilingual and multicultural studies.

Focus on Innovators and Innovations ABC News ESL Video Library Series

By Patricia Duffy. Englewood Cliffs: Regents/Prentice Hall, 1993.

LEVELS: Higher Education, Secondary Education, Adult Education

ESL teachers are always on the lookout for supplementary materials to enhance their established curriculum. *Focus on Innovators and Innovations*, one of five books of the ABC News ESL Video Library Series, is a solid choice for those interested in incorporating video into their classrooms.

Author Patricia Duffy has written a workbook study guide based on unedited news broadcasts selected from various ABC News programs. Three different programs concerning people and issues in education, science and technology, social reform and the arts are presented for a total of twelve segments.

Focus on Innovators and Innovations is a timely video text package. The text is based on authentic materials presented in video forms. Educational practices advocated by Stempleski & Tomalin (1990), among others, have been used as effective ways of using media in the classroom. Vanderplank (1988) explains the added advantage of using close-captioned materials.

In addition, the focus of instruction is content-based. Spanos (1989) and Brinton et al. (1989) have discussed various rationales for using informational content in language teaching. Students striving for inclusion in mainstream classes will be motivated when confronted with excerpts from broadcasts from *Nightline, Prime Time Live,* or *20/20*.

The organization of the text itself exploits the various skills that need to be honed for high-level comprehension. Questions in the Previewing exercise guide students to be aware of their prior knowledge of the topic and to predict key areas of the program. Exercises under Global Viewing progressively lead the students to the main ideas of each segment. The critical academic skill of notetaking is practiced through Intensive Viewing in which, among other exercises, an incomplete outline is given and students are asked to fill in missing components.

Of all the exercises presented in the text, however, Postviewing is the most powerful. Students from the beginning of each segment are asked to question, to probe, and to analyze. In Postviewing, students are encouraged to react responsibly to what they have learned. In groups, students can practice forming their own opinions to strongly-stated sentences (which can later be presented as topic sentences for written assignments). For each segment, Duffy includes two short reading passages which are related to the topic of the program, but different enough to give an added dimension.

Also in Postviewing, Duffy suggests projects which involve interviewing, research, and writing letters. When one student has a successful interview and another receives an answer to a letter of inquiry, the dynamics of the classroom change. Duffy's bibliography of suggested readings sends students to the library to become better acquainted with the catalog system and *Reader's Guide*.

One nagging drawback to the text is the layout. It is cumbersome to see the relationship between a "prediction" and "confirming your predictions" when each part is on a different page. Often not enough space is given for extended written answers. A lot of space is given to the explanations of Language Focus compared to the tasks required by the students. Perhaps the next edition will address these issues.

In summary, students exposed to *Focus on Innovators and Innovations* have risen to the task of becoming responsible not only for the content of each segment, but also for their reaction and opinion of the topic. This combination of first understanding the objective material and then the natural follow-up of presenting a subjective reaction is necessary preparation for foreign students to understand the expectations of higher education in the United States. These same students will most probably watch future television news broadcasts with a new, more critical eye and ear.

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Reviewed by ANN KENNEDY

Ann Kennedy is a Master Teacher at the Center for English Language Studies (CELS) at Mount Vernon College in Washington, DC. She is interested in the use of technology , i.e. video and word processors, to prepare foreign students for study in U.S. colleges and universities.

Insights into Academic Writing: Strategies for Advanced Students

By Sheila Crowell, Margot Kadesch & Ellen Kolba. White Plains: Longman, 1991.

LEVEL: Higher Education

The textbook entitled *Insights into Academic Writing* by Margot Kadesch, Ellen Kolba, and Sheila Crowell is designed for use in an advanced writing course for nonnative and native speakers of English at the college level. It consists of ten units to be completed within a sixteen-week semester. As an advanced writing course, its main purpose is to guide the students in learning the necessary writing tasks that are required of them to be successful in college.

In mastering the basic academic writing tasks, students are instructed and guided through the steps of various writing assignments that are common to most college courses. Students are asked to state and support an opinion, summarize and react to texts, write a logical argument, respond to literature, compare events and attitudes, and research and write a term paper.

More specifically, the unit titles reflect the writing process: prewriting activities, composing the first draft, and revising to complete the second draft. Students initially complete prewriting exercises in each unit where they are required to read and draw information from sample readings taken from college-level texts in the areas of social science, anthropology, philosophy, poetry, economics, business, history, law, political science, and technology.

A variety of concept-formation prewriting tasks are presented such as writing outlines of ideas, sentences, notes, lists, and definitions before reaching the composing stage. After making certain observations, gathering, and verifying information, they compose their first draft. Then they revise their first draft by making the necessary changes following a checklist of points and write the second and final draft.

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Also, two main teaching points are included in each unit before the first and second drafts are written. The first set of points deals with the more general rhetorical issues of ways to organize ideas, develop and support a thesis, and structure an essay. The second set of points concerns the more specific issues of ways to develop topic sentences, to move from general to specific and specific to general, to use supportive quotations, and to organize paragraphs.

A sample unit would be structured as follows: a set of prereading questions, reading selections with discussion questions, a warm-up practice of jotting down ideas, verification and report on what was learned, introduction of teaching points with exercises, a first draft keeping target audience, content, and procedures in mind, presentation of second teaching point, revision of first draft, and writing of the second draft.

I recommend using this textbook in an advanced writing course for four main reasons. First, the textbook is clear in its presentation of teaching points, organized in its structure of the units, and consistent in its format and content.

Second, the authors are wise to provide pertinent and practical college-level sample texts drawn from the various fields in which students would probably specialize. This is crucial because students not only need to develop general writing skills, but they also need to acquire writing skills that they can readily apply to their areas of specialization.

Third, the authors include relevant teaching points that students need to understand and master since they will be required to apply those same points specifically to writing assignments in their other college courses. At the same time, some of the teaching points are more general in nature and can be applied to all writing situations.

Finally, each unit focuses much attention on the prewriting activities of thinking and discussing information, terms and ideas, brainstorming, note taking, and analyzing. Repeatedly emphasizing these activities allows students to firmly develop the critical thinking skills that are vital to mastering and working with academic texts.

Reviewed by MATTHEW RUGGIERO

Matthew Ruggiero is a graduate TESOL student at the University of Maryland at College Park.

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Talking Together

Marc Helgesen, Amy Parker, and Kevin McClure. Hong Kong: Lingual House (Longman), 1993.

LEVELS: Elementary Education, Secondary Education, Higher Education, Adult Education

Talking Together is a beginning-level laboratory text workbook aimed at the student who has had "little experience with the spoken language" (*Talking Together*, p. 6). Although *Talking Together* is a beginning level text, it is not aimed at a specific age group. ESL/EFL students from upper elementary to post-university could benefit from the content.

This book is also not background bound. The 15 units are universal with room for discussion if the teacher or students so desire. Topics range from personal information and dates to frequency and processes — all of the classics with special practice on beginning-level verb forms thrown in.

After Units 5, 10, and 15 there is a short review of the previous units in each section. The back of the book contains a section for the teacher. This part has general suggestions about how to use the various units and tape scripts as well as expansion suggestions for the teacher to use with each unit.

Concerning methodology, *Talking Together* bills itself as having one that is unique and two-step:

> The first part of each lesson provides pronunciation, selective listening, and dictation exercises which build up the students' vocabulary and grammar. The second part of each lesson offers a graded series of short pair work exercises which the students carry out together, using the language that has been practiced. (*Talking Together*, back cover)

The pair work and group work exercises allow for a springboard for expansion. This gives the teacher room to work with specific problems as they arise and the class progresses. The flexibility allows the book to be used in an 8-week intensive English program or expanded to be used in a semester English program.

My overall impression of *Talking Together* is one of approval. The activities are diverse in their format, and the activity questions are asked using a variety of forms (multiple choice, fill-in-the- blank, etc.). The

teacher suggestions at the back of the book are also valuable, especially for the teacher who is just beginning or who has never taught a beginning-level laboratory class. This section offers ideas on how to expand upon the activities, allowing for teacher and student flexibility.

The idea I like most, though, is the "HINT" section within each unit. These "HINTS" are given throughout each unit and offer small suggestions for the students to use in their questions to the teacher or in their conversation. Hints are given for prepositions, question structures, verb endings, etc. These are also short enough and repetitive enough so as not to confuse the students.

Talking Together does have a few "glitches," though, that teachers should be aware of. The "Pair Practice" section may be a bit confusing at first for the students. It is set up with one student as "A" and the other as "B". The tasks for "A" and "B" are on different pages — "A" asking the questions, "B" answering, and vice versa. I do like this concept, however, and the students will too, once they catch on. This section is a great place to supplement by creating completely student-produced conversations.

Second, some of the directions seem a bit vague, assuming that the student will know what to do. However, this is quickly remedied by preparation on the part of the teacher.

Lastly, the general look of the units is more difficult than the material actually is. The layout appears a little cluttered.

All things considered, I recommend *Talking Together*. It's a classic approach to beginning-level listening, speaking in an updated form. Both teachers and students will enjoy the flexibility and stability because the topics are easily adjusted to our changing global societies.

Reviewed by ALAN LYTLE

Alan D. Lytle is Admissions Coordinator and an Instructor at the English Language Institute, University of Southern Mississippi.

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Harcourt Brace Picture Dictionary

Frank Crane, editor. Orlando: Harcourt Brace and Company, 1994.

LEVELS: Elementary Education, Secondary Education, Higher Education, Adult Education

The *Harcourt Brace Picture Dictionary* is a resource for students taking content courses. The dictionary contains entries from the different subject areas.

- Math entries include fractions and percents, plane and solid figures, and symbols.
- Science entries cover the vocabulary of the laboratory as well as detailed, labeled drawings of an eco-system, the solar system, photosynthesis, and energy sources.
- Social studies entries contain maps of the United States and the world using colors to mark regions and continents, and charts outlining the roles of federal, state, and county governments.

The pictures in the new dictionary are big, bright, and clear. Many of the words, especially the verbs, are presented in the context of a sentence. The print is large and the words are written on or under the corresponding pictures. The book seems to appeal to beginning English students at any level of education.

In comparison, *The New Oxford Picture Dictionary* (by E.C. Parnwell, Oxford University Press, 1988) is more thorough and more advanced. There are many more words given in each category and more general categories or themes covered. However, I think that so many words — 16 cooking terms, 36 foods, 36 meats, 37 fruits, and 34 vegetables, for example — could be overwhelming to beginning level students or literacy students. The *Harcourt Brace Dictionary* offers a way into the language and allows for the immediate possibility of mastery. Still, a student may outgrow the *Harcourt Brace Picture Dictionary* fairly quickly.

Another ESL dictionary, *The Longman Photo Dictionary* (by Marilyn S. Rosenthal and Daniel B. Freeman, Longman, 1987) has a clever format. For example, emotions are presented by a mime in white face and the family tree traces the Kennedy family. The pictures, while not always as clear as drawings, are interesting and real. There are lots of words presented in each category, many of them quite specific, as in the Oxford dictionary. Again, this dictionary is aimed at a higher level than is the Harcourt Brace dictionary.

The *Harcourt Brace Picture Dictionary* is up against formidable opponents in the ESL picture dictionary race, but it definitely has its place. While I wouldn't recommend it as the only choice for a student dictionary, I do think that it is the best for the very beginning student. It is user-friendly and provides a good starting point for learning.

A Bilingual Spanish/English edition will be available during 1994.

Reviewed by TRUDY TODD

Trudy Todd has taught English as a second language in Fairfax County since 1976. She is currently teaching at Marshall High School. She is a Teacher Consultant for the Northern Virginia Writing Project and is involved in Teacher Research.

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